INDIGENOUS EDUCATION PEDAGOGIES AND TRANSMISSION OF THE BANYANKORE PEOPLE'S *OMUKURI* MUSIC IN SELECTED PRIMARY SCHOOLS OF KAZO DISTRICT, WESTERN UGANDA

BY

NTAMBIRWE ROLLINE

REG NO: 20/U/GMME/13383/WKD

A DISSERTATION SUBMITTED TO THE DIRECTORATE OF RESEARCH AND GRADUATE TRAINING IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF THE MASTER OF ARTS IN MUSIC EDUCATION OF KYAMBOGO UNIVERSITY

OCTOBER, 2024

DECLARATION

I, Rolline Ntambirwe, declare to the best of my knowledge that, this dissertation entitled “Indigenous education pedagogies and transmission of the Banyankore people’s *Omukuri m*usic in selected primary schools of Kazo district, western Uganda” is my original work and has not been presented for any award of a degree or any other academic award in any University

.....

ROLLINE NTAMBIRWE

REG NO: 20/U/GMME/13383/WKD

Date: ……

APPROVAL

This is to certify that this dissertation entitled “Indigenous education pedagogies and transmission of the Banyankore people’s *Omukuri* music in selected primary schools of Kazo district, western Uganda” has been submitted with our approval as the supervisors

.....

James Isabirye (PhD)
Lecturer, Music and Music Education
Kyambogo University, UGANDA
SUPERVISOR
Date: ……

…….

Charles Lwanga (PhD. (Comp/Theory): Ph.D. (Ethnomusicology)
Assistant Professor of Music (Ethnomusicology)
University of Michigan, Ann Arbor (USA)
SUPERVISOR
Date: …….

DEDICATION

I dedicate this piece of work to my lovely husband and children; Akahangiromutwe Amos, Esther, Elizabeth, Ezra and Eliorah. I love you dearly and may God bless you!

ACKNOWLEDGEMENT

I would like to thank the Almighty God my strong hold and rock in ages who has enabled me to reach this far in my academic journey. I am indebted to all those who prayed for me, may the good Lord richly bless you on my behalf.

I express my gratitude to my mentors: Dr. James Isabirye and Dr. Dr. Charles Lwanga, I greatly appreciate your patience, encouragement, mentorship and professional guidance. Without you this work would not be complete.

I am also indebted to my lecturers and friends: Dr. Kenneth Bamuturaki (Head, Performing Arts Department), Dr. Peter Ekadu, Dr. Nicholas Sempijja, and Prof. Justinian Tamusuza for all the tireless effort you put in to enable me complete this course and research project successfully. God bless you.

I would like to thank my mothers, Mrs. Jovia Ntambirwa and Jolly Rwampama for all the prayers and support you have given me. I will always be indebted to you. My siblings Rockline, Ralph and Eldadi, you have been of great support and may the Almighty God bless you abundantly.

I further extend my gratitude to my lovely husband Amos for the financial, spiritual, and moral support you gave me. Thank you for always keeping the family while I was away pursuing graduate studies. I am very much indebted to you. To my children Esther, Elizabeth, Ezrah, and Eliorah, you prayed for me, kept the family alive, and accepted my absence from home as I worked on this course. Thank you so much and may God's blessings always be with you dearly.

Am grateful to my classmates; Adong Santa Sarah, Kiconco Adonia and Ogwaal Richard for encouraging me to keep working even when I felt I had reached the

end. It was fun and merry seeing you smile even in hard times. Keep it up and God bless you.

To all my friends, Evelyn, Mary, Kaaka Hope, Beatrice, Rebecca, Eudia, David, John, Jopley, Ambrose, Jovia, Miriam among others. You helped me in one way or the other, with your words of encouragement, financial, moral and spiritual support. Please accept my sincere wishes for all the acts of kindness that you extended to me during this project. You will always be cherished. May God reward you!

LIST OF ACRONYMS AND OPERATIONS

CAPE: This acronym stands for Creative Arts and Physical Education, where Music is (CAPE1), Physical Education (CAPE 2) and Art and Technology (CAPE3). It is accorded to music as a subject in a primary school.

MOES: This acronym stands for Ministry of Education and Sports

***Esheegu**:* A single bamboo blown instrument which does not involve finger holes, but is rather played as a single note instrument. To create a melody, there must be several esheegu players hocketing by playing different notes the resultant effect of which will be the creation of a melody.

***Omukuri**:* A long flute that is played by the Banyankore people of Western Uganda. It has four finger holes and is played either as a solo instrument to communicate or entertain, or as an ensemble instrument to compliment the accompanying harmonies.

***Abakuri**:* a plural word to mean a group of flute players

CPDs: An acronym for continuous professional development courses

KDLG: An acronym for Kazo District Local Government

NCDC: An acronym for National Curriculum Development Centre

PLE: An acronym for Primary Leaving Examination, a national examination of Uganda.

PTCs: An acronym for Primary Teachers Colleges in Uganda

TABLE OF CONTENTS

LIST OF FIGURES

ABSTRACT

This study sought to find out how indigenous education pedagogies might support the transmission of the Banyankore people's *omukuri* in primary schools. The study was motivated by the fact that indigenous education pedagogies are neglected in school setting, yet they have capacity to endanger meaningful learning. More so, the *omukuri* culture is under threat of extinction. The objectives of the study were: (1) to find out the nature of indigenous education pedagogies used in the transmission of *omukuri* music culture in primary schools of Kazo district, western Uganda 2) to find out the limitations of using indigenous education pedagogies in the transmission of *omukuri* music in primary schools of Kazo district, western Uganda. 3) to suggest solutions to limitations of using indigenous education pedagogies in the transmission of *omukuri* music in primary schools of Kazo district, western Uganda. This study was ethnographic; therefore, data was qualitative. Data collection tools included interviews, participant observation, focus group discussion and audio- visual recordings. The study revealed that most schools do not transmit *omukuri* music therefore indigenous education pedagogies are used by some schools that put an effort to teach the instrument. The study established that the bamboo stems, PVC pipes and text books to be used in learning of *omukuri* are hardly available. It also revealed that teachers lacked the skills and knowledge of indigenous pedagogies to handle the learning of *omukuri*. Music is not allocated time, focus is on attainment of excellent PLE grades according to the education system. Music is not an examinable subject. The study recommended that there should be mobilization and senstisation of parents, learners, teachers and school administrators towards music learning. There might be a need for a collected effort to look for instructional materials and sourcing resource persons who can enhance the use of indigenous education pedagogies and transmission of *omukuri* music.

CHAPTER ONE

INTRODUCTION

1.0 Overview

The study was intended to discover how indigenous education pedagogies might support the transmission of the Banyankore people's *omukuri* music learning in the primary school setting. The study was motivated by the outcry that *omukuri* music tradition was on the verge of extinction due to lack of musicians to teach and perform it. Although the youth spend a lot of time in schools *omukuri* music is barely taught in those settings. This neglect of an important culture can be attributed to the negative attitude towards indigenous knowledge that the colonial educators imposed on their learners.

In this chapter, the researcher presents the background, contextual background, as well as the theoretical and conceptual perspective to the study. The problem statement, objectives of the study, purpose of the study, the geographical scope, the time and content scope, and the significance of the study are also presented in this chapter.

1.1 Background of the study

The background of the study appears under the following subheadings: indigenous music education pedagogies and history of flute music.

Indigenous education pedagogies

Indigenous education are the educational approaches, practices, programs that are taught to the indigenous people of a region. They are institutions that prioritize the cultural beliefs, norms, linguistic and spiritual traditions of local people in a community (Corntassel, 2012). He further defines indigenous education

pedagogies as the methods and approaches that combine spiritual, cultural and philosophical traditions of the indigenous people. It emphasizes integration of indigenous system, story-telling and oral traditions, community based, holistic learning and self-determination. Other tenets of indigenous education pedagogies are intergenerational learning, cultural revitalization, land-based learning and relational pedagogy (Biermann & Townsend, 2008; Isabirye, 2024). Indigenous ways of learning have been used in all societies, through ages, and this includes music education in communities (Bastaninezhad, 2012).

Worldwide, music is one of the subjects taught at all levels where the teaching of flute music is part of the music education curriculum (Bastaninezhad, 2012). He also noted that the transmission of flute music is moderated and more closely equated to the human voice. In his study in Australia, he concluded that a flute resembles the contralto of the human voice, and he encouraged music teachers and trainers to advise flute players and students to align the sound produced on the instrument with the human voice when playing. Ekadu (2019) points out that in music education and flute music teaching, music educators tend to focus on demonstrating playing technique and modeling to learners, while encouraging children/learners to emulate. Through emulation, learners can gain skills in producing the sound, fingering, and blowing air into the instrument. This technique of imitation is a great part of the long history of indigenous music education practice.

The transmission of flute music is dependent on a variety of factors. Learners must be familiar with other components of music, such as singing which helps students detect pitch, rhythm, and tone. These factors aid in the transfer of knowledge from the voice to the flute (Jozsef, 2004). By drawing on what has been called the

Kodály technique (the way of imparting music skills to learners by exposing them to native music at an early age through singing) of learning wind instruments among Hungarian schools, Jozsef further notes that singing is a great part of the first steps towards learning how to play wind instruments such as a flute. Bastaninezhad (2012) concurs that the transmission of flute music must be preceded by the learners singing general and simple tunes before performing them on the instrument. There should be a systematic approach to indigenous wind instrument learning in which the learner develops the singing component of the song that he or she will perform on the instrument. This, he argues, can be done using any notation technique so that he or she is familiar with the pitch, rhythm and melodic structure, tone color, intervals, and intonation. Jozsef (2004) adds that in order to understand the time signature and accents, students should clap or tap the instrument in time with the piece being performed. Finally, to determine the optimal pace, the learner must understand the form and interpret the mood of the piece through music analysis. It should be noted that while these learning strategies have positive benefits, they may not quite be applied to settings that rely on orality. However, there seems to be a few overlaps as I will point out later.

O'Leary (1986) emphasized that musical literacy is essential to playing an instrument. He explains that the Kodaly method of music education which involves singing and reading before one plays an instrument is instrumental. Accordingly, for a learner to become musically skilled on a musical instrument, he or she must feel and express themselves on the instrument rather than playing it forcefully. O'Leary continues to suggest that music education should begin at a young age and continue throughout a child's growth and development. The appropriate age for a child to begin learning a musical instrument is between three and seven years.

He discovers that starting flute lessons at an early age makes a youngster more confident. He also points out that more contact hours with learners in class are necessary for efficient flute learning in schools, noting that the fewer contact hours with a teacher and an instrument, the slower the learner's growth. More contact hours with the music educator/teacher are required for young learners to advance effectively and regularly. But because indigenous music education approaches are meant for all ages, a child's age should not be highlighted as the primary criterion for beginning to learn indigenous music (Isabirye, 2021b; 2021a).

In Africa, traditional flute music is passed down orally from one generation to the next in the context of accompanying important life events. The importance of some of the social life events called for a degree of musical expertise on the part of the performer. To gain such expertise, learners have always been encouraged to actively participate in the acquisition of musical knowledge mostly through oral practices and their attending imitative techniques during learning. As a result, music, as Khabi has noted, is taught using indigenous educational techniques that involve social interactions and the learner's interests (Khabi, 2020).

Learning a flute has historically involved the active involvement and social interaction between the learner and the expert. Indigenous education existed before the establishment of formal schooling in Uganda, with parents, siblings, and responsible members of society teaching the children. The content to be taught was drawn from the native community's repertoire, which included songs to be played on a flute. The environment was the classroom (Isabirye, 2022; 2021b; 2021a, 2019a; Wabyona, 2021), and the Banyankore, flute music was originally taught using indigenous ways, with a master of the instrument teaching the boys to play the flute while their animals grazed. When each shepherd went out to pasture, he

brought his flute with him. Those who knew how to create instruments assisted those who did not have them. Similarly, the expert would play while those who do not know how to play observed, and thereafter emulated their instructors (Ekadu, 2019).

While shepherds grazed their cows in the fields, indigenous education pedagogies and flute music was played around fire pits. As a result, there were no formal classes for students to gather and learn an instrument (Kigozi, 2008). In their free time, learners imitated their elders' playing techniques through frequent practice until they obtained proficiency and expertise on using the instrument. As a result, indigenous education approaches were used to transmit flute music to learners; there were no constraints, especially since the non-timetabled music lessons were learnt and taught in the form of games, puzzles, and sports, in which mastery and skills were quickly attained (Isabirye, 2022, 2021b, 2021a).

To encourage ownership, agency, and identity, indigenous music learning pedagogies could be incorporated into school music classrooms. Indigenous learning models encourage collaborative learning and reflective practices among learners by encouraging experience sharing, active participation, and engagement. Indigenous music teaching methods involve social contact between students and a master musician, during which music experts assist students in acquiring the knowledge and abilities of a culture. Through these social connections, cultural values, competencies, information, beliefs, and practices could be passed on to the next generation (Isabirye, 2021b, 2021a; Kigozi, 2008). The students emulated the expert or their peers after watching them play (Ekadu, 2019). Accordingly, Ekadu (2012) has advocated for music education institutions to create programs and curricula that promote active engagement as an imperative of learning music. This

way, indigenous music educators serve as mentors or guides until a student masters the art of building, mending, playing, and maintaining musical instruments.

Moreover, several scholars have advocated for the use of Indigenous music pedagogies as the best practices in music education even though these may be constrained in some ways. In Spain, for example, Bravo et al. (2018) noted that the employment of traditional methods of teaching may not only be unsafe, but could sometimes delay learning progress. This constraint is directed to instances where the teacher is not familiar with the instrumental techniques of handling and playing an instrument, thereby affecting the learner's pace of learning. Furthermore, if the teacher follows a sequential methodology when tackling group lessons, it poses a challenge as it could prevent the learners from experimenting and expressing themselves with the instrument. In a way, such an impediment could similarly affect the learner's confidence and self-esteem as it promotes atomism than holistic learning.

1.1.2 The history of flute music

A flute is one of the oldest instruments in the world, which has evolved from a wooden flute to a long silver/metal whistle. A tusk flute can be traced back to the 17th century in North and South America, and subsequently to Africa, Ferdian *et al*. (2019). Flute playing is popular across Africa, with different regions having their own styles. Single-tone flute ensembles have been documented in southern Africa, the eastern Congo (Kinshasa), and southern Ethiopia. There are numerous forms of open and closed, cylindrical and conical, transverse and end-blown flutes. These are made of bamboo, reeds, roots, stems, wood, clay, bone, and horn. Also, spherical flutes fashioned from small spherical gourds or hard-shelled fruits such as Oncoba spinosa are found throughout southern Africa, including the Congo,

Mozambique, and Guinea. End-blown notched flutes with a U or V-shaped embouchure, either with or without finger holes, are commonly employed throughout the continent. The long Zulu umtshingo has a diagonally cut base; it lacks finger holes but produces a double range of exaggerated overtones by pausing and releasing the bottom end with a finger alternately. Across the continent, such instruments are played in single, in pairs, or in conjunction with other instruments (Teffera, 2020).

In addition, bamboo flutes became widespread, more in the tropical and subtropical regions of Africa. These began in Egypt, where bamboo flutes with finger holes were made (Teffera, 2020; Paul, 1966). End- blown flutes with finger holes are also widespread, for example the end- blown *ebune* (flute) of the Kenyan Turkana and the *amara* in central Ethiopia. Other mouth-blown flutes are available in Ghana, Togo, Niger, Congo, Rwanda, and Burundi.

In East Africa, John 2020 describes flutes as being made of bones, clay, wood, and bamboo stems with a hollow inside. These flutes can be of different shapes and sizes, either transverse, conical or cylindrical, they can come with multiple finger holes or without (Teffera, 2020). Flutes without finger holes can be played by multiple flutists to create a melody, while a flute with holes is played by a single player. The finger holes of the flute vary depending on the manufacturer and player (). The variation is not limited to the number but ranges from 3 to 6 holes. The distance from one hole to another, the thickness and size of the holes depends on the fingers of the player and maker (Karugire, 1971).

In Uganda, notched flutes are widespread among the Bantu-speaking languages, who are nomadic herders who engage in livestock farming. The flute was made from clay, animal bones, reeds, and bamboo stems. However, in the case of

children, the flute was made from papaya stems and reeds, but they were short-lived (John, 2020; Teffera, 2020). Currently, the flute is made of plastic pipes (PVC), bamboo stems, and reeds. In Kazo District of Uganda, a flute is made from either bamboo wood or PVC pipes with a U or V-shaped notch and with four to six finger holes. To produce the sound, air is blown into the instrument, with the index and middle fingers of both hands used to manipulate the four finger holes of the instrument to produce a melody (Teffera, 2020).

Asasira (2010) has noted that flutes of different nomenclatures are played in different parts of Uganda. In Buganda, the largest of about 62 ethnic kingdoms in the country, for example, the flute, which is locally known as *endere* is either played as a solo or accompanying instrument in an ensemble. Buganda's *endere* comes in six types of varying length and they are usually tuned based on a pentatonic scale. Among the Basoga people of Eastern Uganda, the flute is called *akalere*, while among Teso it is called, *alamaru.* In addition to *omukuri*, the Banyankore of western Uganda have various instruments such as: *engoma* (drum), *akacence* (shaker), *endingiri* (tube fiddle) and *enjebajebe* (leg rattles) all of which are used in making music. However, this study mainly focusses on the transmission of *omukuri* through indigenous education pedagogies.

Omukuri was one of the most valuable musical instruments in Ankole and especially in Kazo District, an area predominantly inhabited by the Bahima people who were mainly herders before colonialism. *Omukuri* is a masculine instrument played by men and boys (Paul, 1966). Van Paul argues that the flute was preferred over other instruments because of its association with fertilization, thereby rendering it a taboo for women or girls to play the instrument. Rather, women and girls could only participate in music making as singers (Asasira, 2010).

Iyeh & Onuche (2015) found that a flute is an important instrument that animates dance performance. As an accompanying instrument in the performance of traditional music, it provides melodic, symbolic, and dramatic sound clues that become a template of choreography. Historically, the flute was also used for communication among shepherds. For instance, among the Banyankore people of western Uganda, the *omukuri* was commonly used during grazing of livestock, enhancing large scale migrations from place to place in search of water and pasture. The *omukuri* was liked in this regard due to its portability. Additionally, the *omukuri* was used to communicate between the shepherd and his livestock, to scare away wild animals, and to relieve boredom while grazing (Teffera, 2020; Paul 1966). In different performance contexts, *omukuri* has been utilized as both an accompaniment and solo instrument in Ankole. It was employed as a vocal accompaniment, complementing the *ekirembero* (solo). It was also played in the courts and palace of Omugabe (King of Ankole) in an ensemble of *esheegu* pipes, together with the kingdom's sacred drums known as *bagyendanwa*. According to Paul (1966) the *omukuri* player collaborated with *abagoma* (drummers), *abakondere* (trumpeters), and *abeshongozi* (singers) to put together a fulfilling musical performance.

1.1.3 Contextual background

The traditionally treasured ways of being and living were substituted with foreign culture, economics, and political systems. The study was conducted in schools because formal education took learners from communities to schools, therefore, to understand a music culture in young learners the only place to get them is in school. Isabirye (2019) asserts that, the coming of colonialists led to massive erosion of indigenous culture, values, norms, as well as knowledge systems. The colonialists

introduced their education system which was in stuck contrast to the indigenous approach of learning or passing on knowledge within African communities. With this said music practices were greatly affected by the new pedagogical approaches to the transmission of music education practice, thereby affecting *omukuri* music education. Instead, music education became part of the colonial curriculums at all levels of education in most African countries. With this regard, flute music education occupies a small place as one of many other music instruments whose theory and practice is passed on through formal settings. Besides playing *omukuri* as a main solo instrument for practical examination purposes, it is used to accompany African dances by providing sonic cues to the dancers and performers (Iyeh & Onuche, 2015).

Ekadu (2012), Storey (2003), Kigozi (2008), and Makwa (2016) have variously reechoed the cultural erosion of indigenous knowledge systems due to colonialism and its attending influences on pedagogy and the formal education system in general. In fact, Storey (2003) notes how colonialism created societal classes and the idea of commercializing education. Moreover, colonialism simultaneously created an individualistic and capitalistic society by eliminating communal collectiveness, a typically African epistemology of society which shaped the practice of music making near fire places, and open theatres (Kigozi, 2008; Makwa, 2016). This study foregrounds efforts towards the revitalization of *omukuri* through indigenous music education pedagogies in primary schools in Kazo district, Uganda.

In his book, Pedagogy of the Oppressed, Freire (1970) recognizes the introduction of formal education by missionaries and colonialists as having given rise to individualistic tendencies, and the idea of banking education which presents the

teacher as the depositor at the top, and the learner as a deposit at the bottom. This trajectory of learning impeded learner participation and sharing of experiences as the former instead relied on the teachers. Under the formal learning design, the teacher was considered the temple of knowledge from whom the learner should attentively learn by listening to whatever is being taught. Through this one-way channel of learning, the learner who was presumably ignorant was expected to reproduce what he or she has learnt from the teacher in an exam. To Freire's worry, banking education, as the researcher likewise agrees, not only undermines the learner's creativity, but also restricts the learner's freedom for new experiences, and, as a result, does not develop imaginative and manipulative skills. This education system has resulted in promoting laziness, a loss of self-esteem, and confidence in learning. The transmission of flute music education has not been spared in this trend. Formal education relies on a teacher-centered pedagogy in which the teacher, as Freire (1970) has noted is positioned at the center of learning, knowing everything to the disadvantage of the learner's experience and chance to contribute to the learning process. To this end, banking education has rendered indigenous music pedagogy irrelevant to the teaching of flute music in Uganda's primary schools.

Following Uganda's independence in 1962, the country revised its educational standards by implementing various policies and interventions, including restoring the traditional splendor of most societies' cultures and customs (Lugumba & Ssekamwa, 2002). These interventions were headed by the Uganda National Education Policy Review Commission which was founded in 1987 and later, the 1992 Kajubi Education Commission of the Government White Paper which proposed the resuscitation and continuation of indigenous music education. To

some extent, subjects in schools began to be taught based on Uganda's cultural experiences, with some content based on traditional beliefs and norms (Isabirye, 2019).

An important outcome of the revitalization initiative was the design of a curriculum for all levels of education from elementary school to university (Akuno, 2009). Music lessons in primary schools began as a supplementary subject alongside sports as well as arts and crafts. However, with the change in the primary school curriculum in 2000 by the National Curriculum Development Center (NCDC), music education was designated as Creative Arts and Physical Education (CAPE), to be taught in transitional and senior grades (P.4 to P.7). This way, the study of music in schools became an independent subject alongside other subjects.

The content of the primary school curriculum includes, among other things, a section on traditional African musical instruments, which encourages learners to learn about indigenous culture. However, as Ekadu (2012) notes, it is unfortunate that knowledge of traditional African instruments is predominantly taught theoretically since most teachers or tutors lack practical skills at instruments. As a result, primary school teachers are left with no choice but to impart knowledge to learners in the same way they acquired it, creating a vacuum and therefore a continuum of ignorance about African musical practices through an indigenous lens.

Because the curriculum content of Ugandan primary schools is tailored to the school's location, musical performance focuses on instruments common to a particular region where the educational institution is located (Gazemba, 2016). In primary schools in Kazo District, for example, music education, including flute

music, takes place both in the curriculum and in extracurricular settings, as suggested by Kigozi (2008). As part of the curriculum, the Ministry of Education and Sports (MOES) organizes an annual music, dance and theater festival that engages learners in the transmission of knowledge based on interest and talent (Akuno, 2009). This endeavor usually involves creativity. For instance, boys mainly collect local materials and use them to build the instruments, while a few girls help in playing the instruments. However, it has been noticed that most of the girls prefer playing panpipes (Ntambirwa, 2013). While the *omukuri* is the easiest in class instrument to make using any available and cheap materials, most teachers do not assign learners the task of making instrument. It's from this context that the researcher wanted to find out how indigenous education pedagogies might support the transmission of *omukuri* music culture in the primary schools of Kazo District in Uganda.

1.1.4 Theoretical framework

This study was informed by the theory of social constructivist learning, that has been developed through the work of various scholars, including Piaget (1948), Bruner (1966), Vygotsky (1978), and more recently Rogoff (1990), and Wiggins (2015). Bruner (1966) studied mother-child days and concluded that learning occurs when a more experienced person offers the beginner a scaffold. This way of support was also discussed by Lev Vygotsky (1978), who emphasized that learning is a social process through which each learner builds an understanding of their experience when the learning material is in their *zone of proximal development* (ZPD). This is the area where a task may be challenging but manageable for the learner if provided by a more experienced person. Similarly, Rogoff who studied learning experiences in social settings in which children and

adults were involved in activities, suggested that learning occurs when a learner participates in activities led by a more experienced person. Constructivist ideals therefore emphasize the joint participation of facilitator and learner in a real-world problem-solving experience, in which the latter seeks support from the former when needed. This teacher support is described as scaffolding (Bruner, 1996), or mediation (Vygotsky, 1978), or guided participation (Rogoff, 1990).

Brunner's scientific background informed his argument that teacher's contribution to learning is mostly to enable a learner reach a higher level, which teacher support he referred to as scaffolding. On the other hand, Vygotsky came up with a different word for the same thing. He looked at a teacher's role in class as a mediator between the content/substance of the material to be learnt and the learner. He referred to the teacher support as meditation. Likewise, Rogoff thought that learning is a process of apprenticeship. For her, the process of supporting the apprenticee access things that they would not access without support is guided participation

Vygotsky (1978) suggests that there are different functional areas into which a learner fits in relation to each task. There are three zones: In the first zone, the learner can gain facts, concepts, and their mastery without the help of a mediator. In this zone, the learner does everything by him or herself to gain his or her own understanding. In the second zone, learning takes place, but only with mediation so that the learner can understand the concepts. Mediation can be offered by a peer, a teacher, or an elder who knows more about the concept to be learned. In the third zone, the learner cannot achieve anything even if mediation is offered. No learning can take place in this zone. In the theory of social constructivism, Vygotsky (1978) describes teacher support as the mediation of those activities that facilitate learning.

The teacher is a learning companion, facilitator, instructor, or trainer. The researcher believes that at every step of learning and participating in the *omukuri* activities in primary schools, there should be someone with experience, such as a music educator, a community elder or a peer, who facilitates these activities to enhance the continuity of the flute culture from generation to generation. To this effect, Miranda (2016) as well as Nordlof (2014) have agreed, that the transmission of a musical culture is best enhanced with the presence of a more experienced person like; an elder, parent, grandparent, or peer who commands knowledge of the practice to ensure and support the transfer of knowledge to the young generation. Through these experts, music traditions and cultures are kept alive with music education in the school community (Drywalter & Whitekiller, 2006).

Rogoff (2003) has also engaged with the notion of social constructivism in terms of sociality and apprenticeship, which she refers to as guided participation. In her opinion, participation should be accompanied by a mentor in order to shape the development of the learners. She points out that children need to work together to make sense of their activities. She notes also that the learner's interests should be the focus so that the child does what interests him or her and, in this way, the learner performs the activity with enthusiasm, curiosity and joy. Wenger (1998) suggests that a learner can engage in collective engagement and participate on the periphery, and that this peripheral participation, which may be legitimate or illegitimate, can lead to the building of understanding. Learning is an individual effort and initiative that involves thinking about the experiences that one goes through. In those effort a more experienced person plays a key role in guiding a novice regarding the direction to take while engaging in that context. The learner makes personal efforts to make sense of the experience (Isabirye, 2024; Rogoff, 1990). In primary schools

setting, the learner must make more personal effort to learn the instrument, perform it, and then pass on the knowledge to the community. This situation must be facilitated by a supervisor who is experienced and who can facilitate the necessary interaction during learning. The supervisor provides support, prepares activities, and facilitates learning the flute activities.

Learning is a social process in which learners interact with each other and generate knowledge through negotiation and collaboration (Akpan, Mpamah &Okoro, 2020; Isabirye, 2021b, 2021a; Wenger, 1998). Learners interact with each other, negotiate knowledge and, through joint efforts, discover new knowledge on their own. Understanding concepts consensually strengthens their self-esteem, identity, and confidence. Through social interactions, learners create their own understanding and meaning from these experiences, and this is how learning occurs (Isabirye, 2019). Based on this epistemology, the researcher believes that a learner's participation in flute music activities in school will help them engage meaningfully, and acquire skills that can be transferred to their communities. By making, collecting materials, and learning flute in primary schools, the learner actively interacts with experiences that help him or her build their own knowledge. For the learner to have new experiences, he or she will therefore need to use their prior knowledge to relate to new experiences to arrive at their own knowledge of *omukuri* culture. Thus, it should be noted that the theory of social constructivism and indigenous education are interconnected each informing each other in several ways. Against this background, the researcher employed social constructivist theory to examine the learning of an indigenous musical culture in a primary school setting. The social constructivist ethos emphasizes that learners construct their own knowledge by organizing and categorizing information (Bruner, 1996; 1966).

Bruner promotes the idea of the learner's exploratory learning by engaging deeply with the activities so that knowledge is constructed (Nordlof, 2014). He adds that learning is an active process in which learners construct their knowledge. Further, Wiggins (2015; 2011) advocates for the constructivist belief through which an active learner constructs new ideas and concepts based on their own past and current knowledge. This way, the learner and the educator should have an active dialogue for the success of concept learning (McLeod & Saul, 2019). For the flute culture to be continuously transmitted, instructors and learners must actively participate collectively, for through collective participation in the process of learning that learners, as Bruner (1966) has argued construct meaning, by actively engaging in making sense of the situation based on their previous experiences. This involves the learner recognizing an opportunity to learn, using prior knowledge from the community in which he/she lives, and connecting that with the primary school curriculum content to create new knowledge and a better understanding of concepts.

Learning, for Bruner, involves social interaction within the environment, which he refers to as the learner's world in which the learner not only learns within an environment in which he or she feels comfortable, but also one that presents the opportunity for the learner to participate freely upon acceptance. For Bruner, the environment promotes social interaction and engagement, encouraging active participation, and thus, building self-esteem, identity, and love for oneself. Brunanski (2009) and Wiggins (2016; 2011) also agree that cultural continuity shapes self-esteem, self-discovery, cultural identity, and pride, through social interaction with the environment, and more so the learner's environment, the researcher believes that learners need to socially-interact within a conducive and

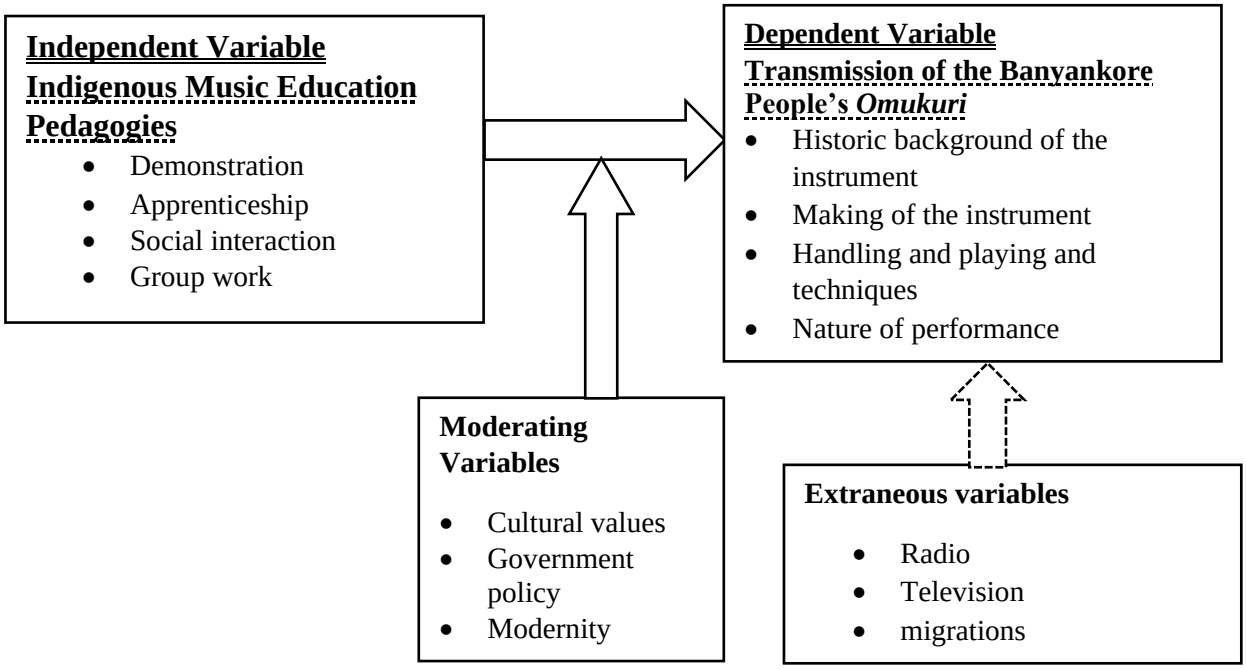
favorable environment to actively learn *omukuri* music whether at community or primary school levels.

This theory, therefore, helped the study to identify the significance of indigenous education pedagogies in the transmission of a musical instrument to the learners in the school setting and how the tenets of social constructivism and indigenous education assist in the continuity of a music culture in schools as communities.

1.1.5 Conceptual framework

A conceptual framework is defined as an interconnected set of theories about how a particular phenomenon functions or is related to parts (Svinicki, 2020). A framework acts as a basis for understanding the correlational patterns and the interconnection of ideas, observations, concepts, and experiences to interpret a phenomenon. Imenda (2014) clarifies that a conceptual framework is the result of bringing together a number of related concepts, ideas to explain and give a broader understanding of the phenomenon under research. Meanwhile, Shikalepo (2020) ascertains that a conceptual framework is an overall comprehensive presentation of the main ideas raised in the literature sources and theories reviewed. Therefore, it results in the development of theories, explaining how certain processes happen and the relationship between the different output and input of a process in a phenomenon

Conceptual framework of variables



Source: *Researcher (2023).*

Figure 1. 1:Conceptual framework of variables

In the above framework, indigenous education pedagogy is the independent variable where the teacher uses indigenous pedagogies such as demonstration, apprenticeship, social interaction, collaborative learning/group work and guided participation to show the learner what he/she is expected to do and achieve on an instrument at the end of the day. When learning a traditional music culture, the learner puts an effort through hands-on practice. Through continuous practice, the learning of the instrument can involve peers in pairs or group work, all under the instruction of an expert. The content to be leant may evolve from classification and making of the instrument, playing techniques, and the nature of the performance.

Also, learning an aerophone music instrument in primary schools, focus is always on making, and playing, where learners are required to demonstrate skills in playing techniques of blowing, fingering, and handling posture. Also, for the

learner to understand well the instrument, he/she out to know, the origin, when and why it's played so that he gets to know and attach a cultural value to it. Iyeh & Onuche (2015) clarified that the flutist must have skills that entail an ability to blow and manipulate the breath to produce a good sound. This is one of the aspects that the researcher investigated.

There are intermediate variables that influence cultural values through music education and o*mukuri* music learning, with the culture of the society determining the music to be learned and played by the learners using indigenous pedagogies. In this case, Bahima's cultural background as nomadic pastoralists determined the playing of the flute, the songs to be played, and the transmission of the music to others. The government's education policy also influences indigenous education pedagogies and the learning of flute music, with the content to be studied and taught being determined by the government within the framework of the NCDC. In addition, school support from stakeholders influences the study of music education and the learning of the flute, with the head of the institution determining the subjects to be timetabled according to the curriculum. In this case, most schools do not schedule CAPE (Creative arts and physical education) lessons, but instead choose to conduct them as extra-curricular activities. They tend to focus on the four examination subjects at the PLE level, which is why the researcher wanted to find out the nature of indigenous education pedagogies and transmission of flute music in Kazo district primary schools. In addition, foreign influence has had an effect on the indigenous education systems and created a gap in learning flute music as already mentioned. Next to the field was the classroom where each expert taught those who didn't know the instrument, but with modern farming practices

and the introduction of a school system in which the content to be learned is determined by the government, learning the flute music greatly affected.

However, there are extraneous variable which may endanger the transmission of flute music like television, radio and migrations but without necessarily involving indigenous pedagogies in primary school setting. Most youth and children like watching television as well as listening to radios which is the trend now. As a result most conversations and discussions are focused on music played on radios and on television including the trending artists. The resultant is neglect of indigenous music instruments. Further, the movement of people to an area brings in multi cultures by intermingling, this makes it hard for the indigenous culture of the community particularly in school setting to remain static and be up held thus affects the native cultures both in communities and in schools.

1.2 Statement of the problem

Omukuri is an important instrument that is treasured instrument among the Banyankore for its sonic properties in entertainment, communication and cultural value. It was taught through indigenous pedagogies of demonstration, group work and participation. In school setting these indigenous pedagogies and what they can render in music education for example, the transmission of *omukuri* music are barely documented and known. On the other hand, cultures such as *omukuri* music are threatening extinction, therefore the researcher intended to find out how indigenous education pedagogies might be used to revitalize the transmission of *omukuri* music.

1.3 Purpose of the study

The purpose of the study was to investigate the nature of indigenous education pedagogies and the transmission of *omukuri* music in primary schools of Kazo district, western Uganda.

1.4 Objectives of the study

1. To find out the nature of indigenous education pedagogies used in the transmission of *omukuri* music in primary schools of Kazo district, western Uganda.

2. To find out the limitations to the use of indigenous education pedagogies in the transmission of *omukuri* music in primary schools of Kazo district, western Uganda

3. To suggest solutions to the limitations of using indigenous education pedagogies in the transmission of *omukuri* music in primary schools of Kazo district, western Uganda

1.5 Research questions

The researcher intended to answer the following questions in the research study:

1. What is the nature of indigenous education pedagogies used in the transmission of *omukuri* music in primary schools of Kazo district, western Uganda?

2. What are the limitations to the use of indigenous education pedagogies in the transmission of *omukuri* music in primary schools of Kazo district, western Uganda?

3. What are the suggested solutions to the limitations of using indigenous education pedagogies in the transmission of *omukuri* music in primary schools of Kazo district, Western Uganda?

1.6 Significance of the study

The study offers an addition to emerging literature that foregrounds the cultural history and the use of *omukuri,* an important indigenous musical instrument within Kazo district of Uganda. There has been inadequate literature on *omukuri* music culture and as such, other researchers will be able to obtain knowledge from this study and even use it as a basis for further studies about the organology of the *omukuri*.

The study will also contribute to the intellectual understanding of the organology of the *omukuri* in society. Readers will be able to learn about the classification, making, playing techniques, and the sound of *omukuri*. Through this study, the Banyankore people will get a more understanding of their culture of *omukuri* and use it to revive its lost glory by teaching it to their upcoming generations.

Also, the study will enhance an understanding of the role of music education structures in reviving, transmitting, and the continuity of the *omukuri* as well as its attending cultural theory and significance in a society. Music educators will use the results of this study to enhance the content taught in class and put it into practice to help learners understand more of the culture.

Finally, the findings of this study will provide useful data to Uganda's Ministry of Gender Labor, Social Development and culture as well as Ministry of Education and Sports, which are looking for means of rendering the school curriculum more relevant by incorporating indigenous knowledge pedagogies and theories.

1.7 The Scope of the study

The scope of the study is discussed under the following sub-headings: geographical, time and content scope.

1.7.1 Geographical scope

Kazo is one of the districts in western Uganda **Fig. 1.1**, which was considered under greater Mbarara district, but later curved out of Kiruhura district into its current stature since 2019. It comprises of both the Bahima and Bairu people, the former's main economic activity being cattle rearing, and the latter's farming. The study was carried out in Kazo district, western Uganda which is located in the pastoral lands of Ankole kingdom with its land area estimated at 1551sq. Km. Kazo district is bordered by Kamwenge and Kyegegwa in the North, Sembabule in the East, Kiruhura in the South and Ibanda in the West. Kazo district is comprised of six sub-counties: Burunga, Buremba, Rwemikoma, Engari, Kanoni, and Kazo. Kazo district is more of a flat land with low hills and lies in the Masaka-Ankole cattle corridor, rendering it more of a Savana grassland area. It has got an approximated population of 217,600 people with about 108,700 men and about 108,700 women. The district is crossed by the equator at a Latitude of 250374 and Longitude of 9994497.

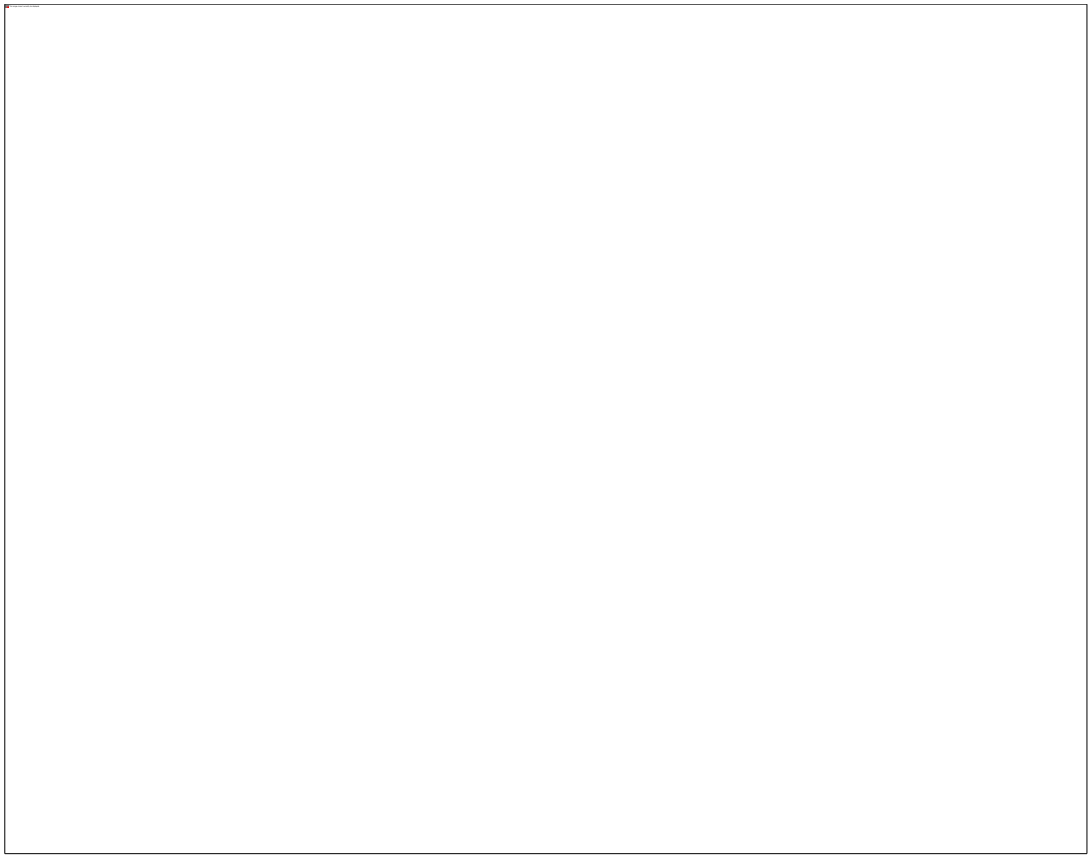


Figure 1. 2: A map showing Kazo district (Photo by Calvin)

The people in Kazo district are mainly cattle rearers with minimal practicing of farming. They grow agricultural crops basically for home subsistence. They rear cattle on a large scale as a basic economic activity where they get milk for sale and home consumption. They are relatively rich people based on the number of cows one owns on their farm. They started as nomadic pastoralists who would move with their cattle from place to place in search of water and pasture especially during the dry season, but recently they have adopted modern methods of farming which involve paddocking and making bigger farms for each household.

1.7.2 Time scope

The study focused on the period 2012 and 2023. During this period, education institutions' interest to revive indigenous music knowledge started to pick up. Also,

the government started bringing cultural practices into the lime light in school curricula at different education levels.

1.7.3 Content scope

The study focused on three main areas of interest; the nature of indigenous education pedagogies in teaching and learning flute in primary schools in Kazo district, western Uganda; the limitations of using indigenous education pedagogies in the transmission of flute music culture in primary schools in Kazo district, western Uganda; and finally, suggest solutions to limitations of using indigenous education pedagogies in the transmission of flute music in primary schools of Kazo district, western Uganda where learners stay and receive their education.

CHAPTER TWO

LITERATURE REVIEW

2.0 Overview

In this chapter, the researcher presents a review of related literature with themes that shaped the objectives of this study. Such themes include: the nature of indigenous music education pedagogies in teaching and learning of flute music in primary schools; the limitations music educators face in the use of indigenous education pedagogies to transmit *omukuri* music in primary schools; and the suggested solutions to the limitations of using indigenous education pedagogies to transmit *omukuri* music more effectively.

2.1 Nature of indigenous education pedagogies used in transmission of flute music

Globally, music education has been a tool of transmission of culture (Creench & Hallam, 2010). Music education is important in transmitting and preserving some instruments that are likely to face extinction in community. This is so, especially for primary schools where the learner has not interacted with vast environments apart from his or her own birth environment. Borthwick& Davidson (2002) suggest that social interaction shapes the teaching and learning of musical instruments. These interactions can be between parents and teachers, teachers and learners and peer to peer.

In the UK, children with talent are identified and selected to learn music in special music schools where instrumental lessons are conducted. In these schools, instrument music learning is prescribed using a properly organized written curriculum (Hasikou, 2020). An example is the Associated Board of the Royal Schools of Music (ABRSM) that administers practical examination on various

music instruments and music theory globally. More so, exams are set based on the level of expertise to the advantage of learners most of whom perform in various ensembles. However, the structure of this kind of learning gets some students anxious and others demotivated, sometimes leading to dropouts (Creech & Gaunt, 2012).

In China, music education aims at preaching nationalism and multi-cultural musicianship. Emphasis is put on theory, national, and western music (Le, 2020). Creech (2012) asserts that instruments from across the world especially western music instruments are taught in schools up to grade 10. However, in China's music education, no traditional instrument is prioritized.

In Africa, most schools are turning away from the study of indigenous musical instruments at the expense of western music instruments such as the guitar, and keyboards among others Murphy& Fautley, 2015). In Uganda, several parents opt that their children learn western music instruments rather than indigenous ones, denying learners an opportunity to fully interact with their traditional cultural practices. This is why *omukuri* music in Kazo district is not prioritized especially in urban schools that tend to over emphasize the western formal education framework which tends to marginalize indigenous knowledge systems. Therefore, the researcher intended to find out the contexts of indigenous music education pedagogies under which *omukuri* music is taught in primary schools in Kazo district, if any.

Isabirye (2021b; 2021a; 2019) notes that learning the *bigwala* and *amakondere* traditions of Busoga and Buganda was achieved through indigenous ways of learning. This entailed sharing experiences through social interaction and working

collaboratively with members of the community. It is through social interaction that knowledge and experiences are shared between the learners and experts, or between learners themselves. According to Creech (2012) the inter-personal relationship between teachers and learners of musical instruments determines how effective the learning takes place. More so, learning accrues from negotiations and agreements between the learner and teacher. In this case, the expert (or teacher) provides a learning experience which will aid collaborative learning that in turn enhances one's own discovery. By discovering knowledge on their own, learners understand and create their own experiences. And in training how to play a musical instrument, the teacher should be a facilitator, a guide or an instructor rather than the author of knowledge, who enables the learners to construct their own knowledge and experience from the scaffold experience.

As Freire (1970) has suggested, there should be democracy in the processes of theatre so that learners have the freedom and advocacy for their own leaning. This process that involves the full participation of learners in their own learning is what Isabirye (2019) has called collaborative learning an indigenous music education pedagogy. This pedagogical approach should be adopted by the teachers who teach flute music in primary schools to enhance participation and collaboration within a learning environment. The researcher does not only insist on using indigenous pedagogies exclusively as those would not put in place the changes in society by themselves but instead a combination of pedagogies. This is why the study focuses on the various mechanisms through which effective indigenous methods of transmitting flute music can be devised.

The expertise of the teacher directly affects the learning of the learner. As noted by Turocy (2016) it is easy for a teaching expert to recognize and understand student

differences and adjust the teaching curricular and modes of instructions accordingly. A good teacher should be both skilled with content and teaching approaches. This is why Prasertcharoensuka, Somprach & Ngang (2015) concluded that teachers are key players in curriculum implementation and management since this has great implications for the learners' future life skills, values, and beliefs. Teacher competence is further emphasized by Turino (2018) who notes that such a quality enhances the performance of the student.

Based on the above discussed studies, what comes out clearly is that the ability of the learner to understand, make, and play flute music skillfully to an extent of passing on the tradition depends to a great extent on the teacher's competence. In primary schools of Kazo district, most trainers of instrumental music are not trained teachers but rather experience musicians who are only hired from other regions to train schools during the school music, dance, and drama competitions (Cimardi, 2019). These rather experienced musicians, than trained teachers emphasize winning a competition as opposed to imparting learning values on learners. Despite some attempts by different scholars to engage music teacher expertise in relation to learning, not many have contextualized it within the context of traditional music instrumental learning and transmission. Therefore, the researcher intended to find out how the expertise of the music teachers affects learning.

2.2 Limitations to the use of indigenous education pedagogies in transmission of flute music

If available and well utilized, instructional materials are a powerful boost to teaching and learning because they ease memorization and make the process interesting (Tety, 2016). The challenge in most primary schools is that music

educators always have insufficient instructional materials to use in teaching musical instruments. Farombi (1998) outlines textbooks, training manuals, audio-visuals, software and hardware as classroom instructional materials, which make the teaching and learning of a music instrument easy. Zhang (2019) notes that the study of *daegeum,* a Korean flute was complex because the materials for making the instrument were scarce, making the instrument of study unavailable in the first place. Also, in his study about the challenges of teaching music in primary schools in Turkey, Kilic (2012) shares teachers lacked sufficient music instruments and other lesson materials. This is no different in Ghana, where Obeng & Osei (2018) have noted the lack of instructional music materials, and lack of confidence among primary school teachers in Ghana. Similarly, Isabirye (2021a) study on *amakondere* instrument foregrounds the problem of scarcity of gourds that are used to make the instrument, thereby impeding the availability of the necessary material required for instruction and learning to take place. Based on the aforementioned background, the researcher investigated the availability of instructional materials for making and learning flute music in primary schools of Kazo district in Uganda.

Furthermore, the study of a musical instrument within the lens of indigenous pedagogies calls upon a combined force of trained and untrained but experienced musicians who are willing to pass on the knowledge to learners. Learning a musical instrument needs demonstration, active participation, engagement, and negotiation between the learners and the expert who can be a teacher, an elder, a peer and a community member (Liu & Matthews, 2005). Isabirye (2021c; 2019b) notes that cultural bearers played an important role in educating the youth about the *bigwala* musical instrument just as Makwa (2016) acknowledges how the *Imbalu* dance and music posterity depends on the older people who have to demonstrate to the

younger ones what they should do. Unfortunately, there are barely any traditional community gatherings nor committed cultural educators as noted by Asasira (2010). As such, one of the researcher's intension was to investigate and confirm by any chance whether there are any trained music educators and experienced musicians who are well-equipped with knowledge and skills about the flute music to transmit knowledge to learners in primary schools of Kazo district.

Attitude is one of the factors that aids the teaching and learning of a material. It has been observed that there is a negative attitude about music among teachers, administrators, learners and parents (Obeng & Osei, 2018; Kilic, 2012; Borthwich & Davidson, 2002). The school administrators always want to use time allocated for music lessons for other subjects, many parents, learners, and teachers of other subjects do not look at music as an equally important subject (Nambirige, 2021). Since one's attitude plays an important role, from the way the teacher plans, to how he or she comments on the learner's work, to the magnitude he or she accords towards the content, the researcher sought to find out whether the teachers' and learners' attitude present a challenge that could impede the smooth transmission of flute music education in primary schools in Kazo district.

It should be noted that for an effective enhancement of transmission of musical knowledge, the teacher and learner should accord the process ample time for practice and exploration of the material in a way that allows the learner to discover by him or herself as a result of his or her collaboration with the instructor. In a study of music instructional methods in Nairobi secondary schools, Mochere (2014) noted the need to allocate music education more time since its syllabus is too broad to be covered in the limited time allotted for the subject. A similar concern has been expressed in other studies such as Nambirige (2021), which

centered on music education in Uganda's PTCs, as well as in Kamuntu (2002) study which centered on music and the effects of time allocation on music education in Buganda, a Central region of Uganda. Therefore, the researcher sought to find out whether flute music is allocated time on school time table for effective transmission.

It should also be noted that modernization and technological advancement are simultaneously advantageous and disadvantageous to indigenous education pedagogies at all levels. While they present lots of creative inventiveness and innovativeness as far as instrumental music education is concerned some technological enhancements are hard to sustain due to costs, lack of accessibility, as well as the lack of training to use such technological enhancements well. To the disadvantage of indigenous cultural systems, some technologies have been used as substitutes in place of authentic music instruments made from natural material, thereby rendering the material mechanical to the actual sonic materiality of an instrument (Le, 2020). For instance, a midi-flute played on computer will never sound the same as an indigenous flute, yet the playing technique in this case would have ended up altered by technological advancements. Thus, the researcher sought to find the extent to which the transmission of flute music could be affected by modernization and technological advancement in the primary schools of Kazo district.

Lastly, unfavorable music teaching and learning environments are a huge hindrance in the transmission of knowledge on music instruments. Turino (2018) has urged that learning does not take place in a vacuum, but in a space where the process contributes to the environment. In most primary schools in Uganda and elsewhere, the learner to teacher's ratio is high, impeding the teaching from

allocating time to learners who need attention (Kilic, 2012). Additionally, most schools have limited space for performing arts, not forgetting, the lack of storage facilities for music equipment (Kamuntu, 2003; Nambirige, 2021). To this effect, the researcher not only investigated the nature of the learning environments and assessed the availability of music rooms to enable learners play flute music, but also evaluated the storage facilities where music instruments such as the flute are stored after use.

2.3 Solutions to limitations of using indigenous education pedagogies in the transmission of flute music

In today's changing society, cultures are jealously protecting their heritage from extinction by employing various strategies such as transmitting knowledge so that it is stored through the expertise of many (Bennett & Peterson, 2004). But as Miranda (2016) has noted, some of the strategies of ensuring continuity entail the mobilization of resources in form of training, coordination through meetings, collecting materials for making instruments, and dancing to the instrumental practice on a daily basis. This repeated behavioral practice by interested music makers and learners will consequently encourage others to participate because of the community-identity built around music-making. This form of mobilization of collective music making may entail the interplay of what Isabirye has referred to in his work as active/legitimate or passive/illegitimate peripheral participation (Isabirye, 2021a). Thus, it is the researcher's contention that this form of mobilizing collectivity enhances continuity.

Additionally, workshops, internal seminars, and refresher courses need to be conducted to sensitize the stakeholders, and to encourage the learning of a specific repertoire of an instrument (Nambirige, 2021). There is need for the teacher to

attain knowledge and skills on indigenous music instrumental making, tuning, and playing. Also, the teacher and school administration need to set strategies to acquire instructional materials and to encourage the government to support music education both in and outside the classroom (Iyeh & Onuche, 2015). Through constant meetings with parents and the community to educate them about the value of music education, there could be changes in attitude among the learners, teachers, administrators, and parents. This is why the research was interested in investigating the extent to which seminars, workshops, or refresher courses, if available were employed as a mechanism of effective transmission of *omukuri* music in primary schools of Kazo district in Uganda.

In yet another study based in China, Creech (2012) has suggested that colleges construct hardware infrastructures to enhance the protection of music equipment, and a conducive learning environment free from inconveniences that can easily be avoided. Similarly, Nambirige (2021) and Kilic (2012) support Creech's idea as a mechanism of enhancing the smooth transmission of music education in schools. Whether such facilities exist constitutes of the issues that the researcher sought to find out and if the absence of thereof, whether there were any solutions in place to enhance the transmission of *omukuri* music in primary schools of Kazo district.

Music experts are a great resource in the communities where schools are located and these should be contacted and asked to support the transmission of indigenous music education in schools. Such resource personnel need not be trained as long as they have the necessary knowledge and skills to help in the transmission of knowledge to the learners. This is evidenced in Talabi *et al*'s (2015) study on *upe,* a type of flute in Nigerian, where it was established that learners and music teachers benefited from the knowledge of community music. A different study by Obeng &

Osei (2018) calls upon Ghanaian primary school teachers to coerce out for the help of resource personnel to help in the transmission of music education skills on learners. In Uganda, it is common for trained music teachers to look out for expert musicians as trainers during Uganda's primary school festivals (Asasira, 2010). However, the role of these music experts should stretch way beyond the music festivals so that learners benefit from the expertise of experienced musicians beyond the competition season. To this effect, the researcher investigated the contexts in which schools employ resource persons as instructors or facilitators in the transmission of *omukuri* music knowledge in primary schools of Kazo district.

Finally, the researcher intended to find out the amount of time allocated to music education and if not enough, whether there was a mechanism in place to reconsider the status quo to enhance the transmission of flute music knowledge to the learners in primary schools of Kazo district in Uganda.

CHAPTER THREE

METHODOLOGY

3.0 Overview

In this chapter, the researcher presents the methodology that was used in carrying out the study. The chapter includes the design, the area of study, and the study population. It also covers the sample design, sampling techniques, data collection instruments, procedures for data collection, data quality control, and the procedures of data analysis.

3.1 Research design

Kothari (2004) defines a study design as an arrangement of conditions for collecting and analyzing data in a manner that aims to combine relevance to the research purpose with an economical approach. The researcher employed a qualitative research design under ethnographic study. Ethnography is defined as a qualitative approach that involves observing variables in their natural environment to answer the research questions (Creswell, 2017; Scott, Reeves &Jennifer, 2013). Qualitative research has also been defined as an approach to collecting and analyzing non-numerical data so as to understand concepts and opinions about a phenomenon or research problem (Merriam, 2009). Thus, the researcher ethnographically collected data that was used to describe the phenomenon in its natural setting.

3.2 Study population

The population can be called the group of interest to the researcher in which results are generalized and generated (Gay, 2010). The study was conducted in government-aided primary schools in Buremba sub-county, Kazo district. These

primary schools included, Buremba primary school, Kyabwayera primary school, Kyabahura primary school, Kakoni primary school, Kitamba primary school, and Ngoma primary school. Buremba sub-county is predominantly a livestock farming area and the learners born there are familiar with all livestock farming practices in which the *omukuri* and its attending musical function is embedded.

The study population included 36 learners who were in upper classes (P.4 to P.7), 12 music teachers, and 6 school administrators, making a total of 54 respondents. Music teachers were interviewed based on how the theory and practice of *omukuri* is taught in primary schools. Such theory about the instrument included its classification and making, playing technique, tuning, as well the indigenous education pedagogies used in the transmission of flute music. To enhance a clear understanding of learning as a result of social engagement, the researcher asked about the limitations and suggested solutions for an effective transmission of *omukuri* music in primary schools of Kazo district.

3.3 Sampling technique and procedure

The process of selecting a small group of cases from a large group is called sampling (William, 2011). As Palys (2008) notes, this process of selection is not random; it is strategic because it involves the careful thought about the choices in terms of whom, where and how. In line with Williams (2011) and Palys (2008), the researcher used two sampling techniques: snowball, and purposive sampling.

3.3.1 Snowball sampling

This technique of sampling is where research participants recommend to the researcher other participants who have knowledge about the phenomenon for the study (Creswell, 2012). This sampling technique was used to get potential

schoolteachers, pupils, music experts, and head teachers who still practice flute music in Kazo district. Through snowballing, referrals, were made in looking for schools where *omukuri* music was taught, which learners knew how to play *omukuri*, and the researcher was guided to knowledgeable music teachers who would have been difficult to find without such help.

3.3.2 Purposive sampling

Under this technique of sampling, the researcher, similar to Kothari (2004) selected participants based on the knowledge of the respondent about the subject. The researcher used purposive sampling to select teachers and learners who would take part in this research. In this regard, teachers, learners, and school administrators from government aided primary schools of Buremba sub- county, Kazo district, were specifically selected since they provided contextual theory and thus, relevance to the study.

The researcher used this technique in interviews and focus group discussions where she engaged with teachers/ facilitators, learners in the making of *omukuri*. She observed some lessons being taught by the teachers and facilitators, peers to identify the pedagogies used in the transmission of *omukuri* music. Most of these lessons were conducted in the local language Runyankore for clear articulation and understanding of the content to the learners.

3.4 Data collection instruments

Data collection is the daily recording of happenings about a phenomenon (Creswell, 2012). In this case, recordings include drawings, maps, photographs, or audio recordings which should be taken systematically on the basis of their occurrence in a study context (O'Reilly 2012). Data collection instruments in this

study included participant observation, interviews guides, focus group discussions, as well as audio and video recording. In the following few paragraphs, each of these data collection instruments are explained accordingly.

3.4.1 Participant observation

Participant observation is the process of immersing oneself in the study of people the researcher is not different from (O'Connor, 2005). This involves the researcher taking part in the research setting, interacting with the setting, looking at actions, identifying the relationship in the setting and observing the research setting on a phenomenon (Mason, 1996; Myasar, 2019). Also, anthropologist Allan Merriam (1964) confirms that position and noted that; "to understand a cultural event, the researcher needs to take part in cultural events by living with the people of that culture speaking their language and behaving like them."

The researcher used participant observation to gain an emic perspective about a phenomenon. Viewing from the inside enhanced the acquisition of knowledge and a sense of in -depth understanding of the teaching and learning processes of the *omukuri* music practices. The use of an observation tool helped the research to check the indigenous pedagogies, limitations the learners and teachers had in omukuri transmission and how they overcame them as per the phenomenon.

3.4.2 Interview

This is an instrument of data collection that involves asking questions (Cohen, Manion & Morrison, 2000). An interview involves an interchange of views between two or more people on a topic of mutual interest. This involves the presentation of oral verbal stimuli, followed by a consequential verbal response (Kothari, 2004). In this study, the researcher employed oral interviews technique

as a tool of collecting data from participants. This form of data collection through the use of interview guide enhanced first-hand accounts of the phenomena, provided a backbone of assertions that the researcher formulated about the study during interviews, questions were open- ended to facilitate an elaborate production and flow of responses. During interview sessions, the guide was used in setting the flow of the questions according to research questions and objectives where in depth data was formed and collected from all the respondents.

3.4.3 Focus group discussion

Focus group discussion is defined as an approach to gain an in-depth understanding of a phenomenon. It's basically used to obtain data from a purposely selected group of individuals rather than a broader population (Amin, 2005). The researcher conducted focus group discussions in order to attain a deeper understanding with divergent views on a phenomenon. The informants were able to discuss about the procedures for making, tuning and playing of *omukuri*. They also discussed about the indigenous pedagogies used in the transmission of *omukuri* music all of which were executed in the local language of the place. Another discussion was on the limitations and possible ways they have used to keep indigenous education pedagogies and *omukuri* music transmission in place in primary schools.

3.4.4 Audio and video recordings

As Shaner & Donmoyer (2022) suggests, the researcher needed to recorded discussions during interviews to ensure data retention. Therefore, the researcher made recordings as fall back materials that that were used during analysis and transcription of data. Creswell (2012) notes that, recordings are advantageous because they provide points of reference in case the researcher missed out some

vital information. Also, the researcher had a chance to re-examine the data at a later time (Amin, 2005). The researcher took advantage of recording as a mechanism of capturing and retaining first- hand data with the aim of referring to them in the future.

3.5 Data collection procedure

Creswell (2012) notes that data collection involved determining the participants to study, getting permissions needed from different individuals, organizations and faculties putting into consideration the type of data to collect from several sources. It also involved identifying, locating and selecting tools to use that would give useful data for study. The researcher finally administered the data collection processes. The researcher got the permit from the Directorate of Research and Graduate Training of Kyambogo University introducing her to the respondents and institutions involved in the study. This enabled the researcher to proceed to the field to meet the respondents.

3.6 Ethical considerations

Before interviewing respondents, the researcher introduced herself, explained the objectives of the study to all respondents, and then ascertained their consent to participate in the study just like Connelly (2014) suggested. No participant was coerced whatsoever. Participation was based on one's own volition. As such, the researcher acquired an ethical clearance from the School of Graduate Studies, Kyambogo University to make sure that the study was carried out according to the prevailing standards of the institution. The researcher was introduced to the participants in the letter from the authorities of Kyambogo University so that all those involved in the study were aware of the formalities involved. As a matter of ethic procedure, the researcher, following Fleming & Zegwaard (2018) suggestion,

sought the permission of participants before any interview was recorded or before participating in any social activity with the study sample. Similarly, disclosure of one's identity in the study called for permission and this, the researcher was happy to undertake. For confidentiality, the researcher used codes to name the schools of the study as; R, S, T, U, V, W which are Buremba primary school (R), Ngoma primary school (S), Kitamba primary school (T), Kyabahura primary school (U), Kakoni primary school (V), and Kyabwayera primary school (W). In the case of administrators, teachers, and learners, the researcher used abbreviations of their names as codes in the process of data presentation to assure their safety just in case their participation had the potential of landing them in trouble with their bosses.

Appointments with research participants were secured ahead of time, and honored by the researcher, unless otherwise impeded by extenuating circumstances. All appointments with research participants were secured through phone calls, or by social media (Whatsapp or Facebook) correspondences. In very minimal circumstances where accessibility permitted, a few appointments were secured orally in a face-to-face fashion.

3.7 Data analysis

Data analysis is the process of breaking up data into manageable themes, patterns, trends, and practices (Mouton, 2001). Data analysis started at the point of interacting with the study participants. Data from interviews was analyzed instantly, to identify any gaps, and check any inconsistencies before leaving the interview site. More to that, relevant facilities such as the music room if any, were observed and even used for triangulation purposes. At that point, data was refined and categorized into themes of study which facilitated drawing of conclusions. Meanwhile, content analysis was used to measure all the qualitative data. The

researcher listened to the recordings of interviews, transcribed interviews from recorders to paper, and read over the written transcripts. This helped in giving a general feeling or idea of what the research participants said, and what the results looked like. Thereafter, the researcher coded the data, grouping similar kinds of information together in categories and thereafter related different ideas and themes to one another as suggested by Rubin & Rubin (1995). The researcher identified possible and plausible explanations of the findings and thereafter, the implications of the findings were carried out.

CHAPTER FOUR

DATA PRESENTATION, ANALYSIS AND INTERPRETATION

4.0 Overview

The study is about the state of indigenous music education and the transmission of *omukuri* music culture in primary schools in Kazo District, Uganda. According to the NCDC primary school curriculum, music education is one of the subjects taught in primary schools. The *omukuri* is one of the prestigious musical instruments common in the Ankole western region of Uganda where the study was conducted. In this chapter, the researcher presents the data of the research study, as well as its interpretation and analysis. The data is presented under three subheadings: (1) The nature of indigenous education pedagogies used in teaching *omukuri* music education in primary schools in Kazo District; (2) Limitations of using indigenous pedagogies in the transmission of *omukuri* music in primary schools of Kazo District; and (3) Suggested solutions to the limitations of using indigenous education pedagogies in the transmission of *omukuri* music education in primary schools of Kazo District.

4.1 Indigenous education pedagogies used in learning of *omukuri* in primary schools of Kazo district

To better understand the indigenous pedagogies used in learning of *omukuri* music in Kazo district, the researcher viewed it necessary to bring out the content on which the pedagogy will be built. It's the content which informs the pedagogies the teacher uses in the learning *omukuri* music. The researcher therefore identified the content taught on *omukuri* in order to bring out the indigenous education pedagogies later.

This section is arranged according to the following sections; 1) the nature of content taught, which will be discussed in reference to: the classification of the instrument, indigenous ways of making and tuning the instrument, as well as storage and care; 2) Indigenous pedagogies of teaching *omukuri* through the following lenses: social interactions, group work discussions, collaborative learning, and guided learning/ practicability.

4.1.1 The nature of content taught on *omukuri*

In this subsection, the discussion focuses on the following: background information on the *omukuri,* making and tuning *omukuri,* as well as storage and care of *omukuri*.

4.1.1.1 Background of *omukuri*

The respondents who included resource persons, some teachers and knowledgeable learners described *omukuri* as one of the native instruments practiced in the aerophone class, commonly known as a wind instrument. It's called an aerophone instrument because its sound is produced by blowing air through a cavity and mouthpiece. The *omukuri* music instrument was mainly practiced by the Bahima and Bairu societies in Ankole while they grazed their animals. It was used for its flexibility in transportation (easy to carry) and for its soothing music for the shepherds and animals. *Omukuri* plays an important role in Ankole society and primary schools, where it provides entertainment, preserves culture through its symbolism, and accompanies songs and dances as observed through participation. According to the teachers from primary school R,

> *Omukuri* is a straight cylindrical instrument measuring 50 to 55 cm in length and with a diameter of just 2 to 2.5 cm. *Omukuri* always has four-six finger-holes. The material it is made from is a piece of bamboo, which is cut off at the desired length and then dried out for several days. The outside of the stalk is smoothed with a knife and the inside is carefully hollowed out with sharp sticks. A U or V shaped notch is burnt at one end

for the mouthpiece and four finger-holes are burnt into the underside of the flute. The instrument is then immersed in hot water, grease is rubbed into it, and it is then placed in the sun to dry. If cracks begin to appear, banana leaves are wrapped around the flute; this is often done as a preventative measure with this type of delicate flute (KJ and NJ interview, April 16, 2023).

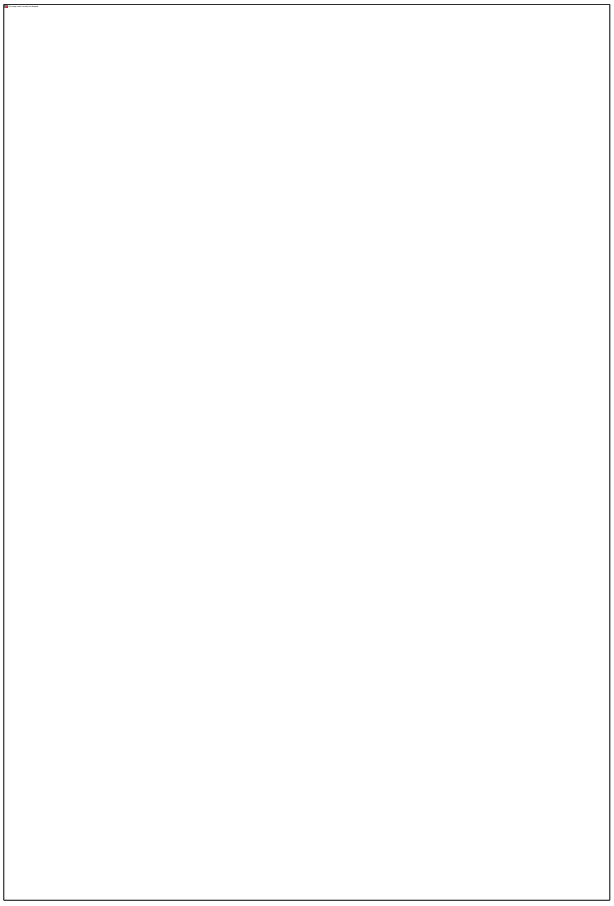


Figure 4. 1: Picture of omukuri made from bamboo (Photo by Researcher)

Another respondent administrator from primary school S asserted that,

> *Omukuri* was played at the former royal court of Ankole, in a group of three flutists and some percussionists. The flutists each had their own tune and always played in group, in which the musicians take it in turn to play one tune which produces a 'hiccupping' effect (SW interview, April 22, 2023)

Also, a respondent, teacher from primary school R, confirmed that,

> *Omukuri* is a popular solo instrument among *Banyankore*, but it is also played in combination with *engoma, akacence* and *abeshongozi*. What sets a talented player apart from the rest is that he plays in perfect harmony with the singing, he is able to improvise well on the basic melodies and he uses graceful body movements whilst playing (KJ interview, April 16, 2023).

4.1.1.2 Making and tuning *omukuri*

The respondents further discussed the ways of making *omukuri*, stating that the instrument was originally made from reeds that grew in the papyrus swamp. However, the researcher was informed that due to demand for good farmlands, paddocks, and growing of artificial pastures, swampy areas were destroyed, leading to the disappearance of the *eiremye* reed. As a result, instrumental makers have adopted the use of bamboo trees ***Fig. 4.2***. But because of the modernization and commercialization of agriculture which has led to deforestation and as such, reduced supply of raw material, most teachers and learners have resorted to using plastic pipes (PVCs) as substitute materials for making *omukuri.* Moreover, plastic pipes are way easier to get and even to use in the process of constructing an instrument (Focus group discussion, April 22, 2023).

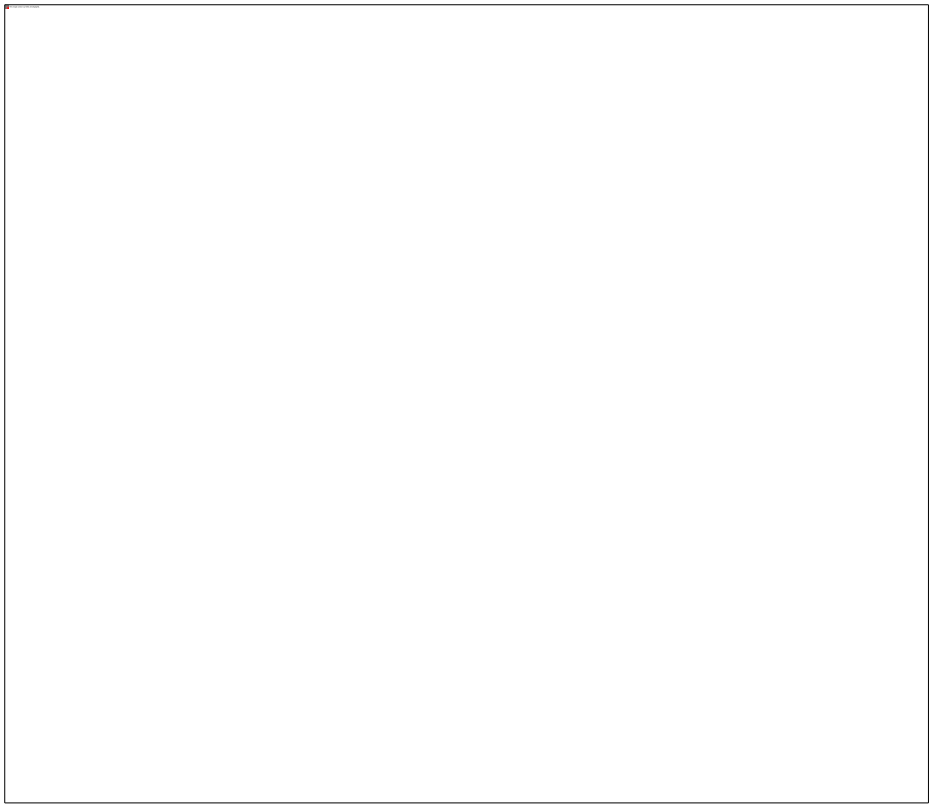


Figure 4. 2: A picture showing bamboo used to make omukuri. (Photo by Researcher)

On the making of *omukuri,* a music teacher from primary school T noted that, bamboo has been used to construct musical instruments for thousands of years. Its natural hollow form makes the tree an obvious choice for many traditional aerophone instruments such as a flutes (OE interview, April 30, 2023). Teachers from primary school R and S, confirmed that,

> *Omukuri* maker cuts the omugano (bamboo stem) with a length depending on the size he / she wants to make. *Omugano gwaba gwein'eishumi ahagati* (if a bamboo stem has a noodle in the middle), it is removed by using a sharp wire to create a hollow all through the two stems. Once it is cut to the size, *omugano n'ogucuregyerera* (you smoothen the stem) using *omutsyo gw'obwogi* (sharp knife) or *akagirita* (razor blade), *bagwanika gw'oma* (left to dry) so that it produces a good and pleasant sound (NJ and KD interview, 18 and 22 April, 2023)

The respondents (resource persons, some teachers and learners) also stated that, the round shape of the *omukuri* is measured *ahagati y'omunwa gw'eifo* (on the players' lower middle mouth tip) to ascertain where to put the V- shape which is usually positioned in the middle of the instrument. The maker decides whether to make a V shape or a U shape. The V/U shape on the mouthpiece should be created with *omutsyo/ omuhoro gw'obwogi* (sharp knife/panga) to avoid any fracturing on the stem. Thereafter, the instrument is smoothened to avoid hoarseness in sound production.

Using *ekaramu* (pencil) or marker, the positions of holes are marked with *omusumaari gukwotsya* (a hot nail) to make *emihengyere* (holes) on the marked areas. The diameter of the instrument is determined by the size of the fingers of the player. The four holes are created with equal distances from each other. In the case of a PVC pipe, the process of construction as described above is still followed except that the maker does not need to create a hollow since it would already be in place, and no need for drying the stem (focus group discussion, April 16 and 18, 2023). ***Fig. 4.3*** shows the materials used in making *omukuri*.

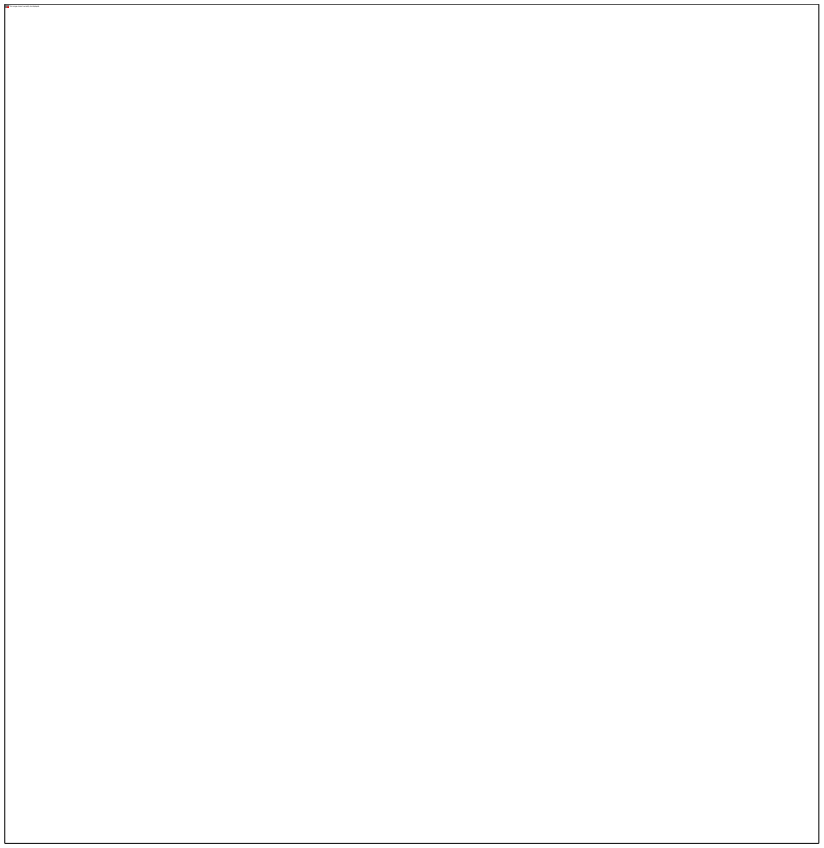


Figure 4. 3: A picture showing materials used to make omukuri (Photo by Tr. John Baptist)

4.1.1.3 Ways of playing *omukuri*

As shown in ***Fig. 4.4,*** *omukuri* is played by placing it vertically *ahagati y'omunwa gw'eifo* (on the lower middle mouth tip) with the V or U shape positioned properly, to facilitate *okuhuhamu omwitsyo* (blowing air) through the V-shape as *omuteezi w'omukuri naguma naigura kandi nakinga aha mihengyere* (the player keeps manipulating the fingers while closing and opening the holes) to produce different notes depending on the tune he or she is playing. To keep the flow of the melody smoothly, *ahikire kuhuhamu mporampora* (there should be controlled blowing), *okuhuhisa amaani maingi* (over blowing) produces irregular notes while *okuhuhamu mpora munonga* (under blowing) impedes the proper articulation of notes.

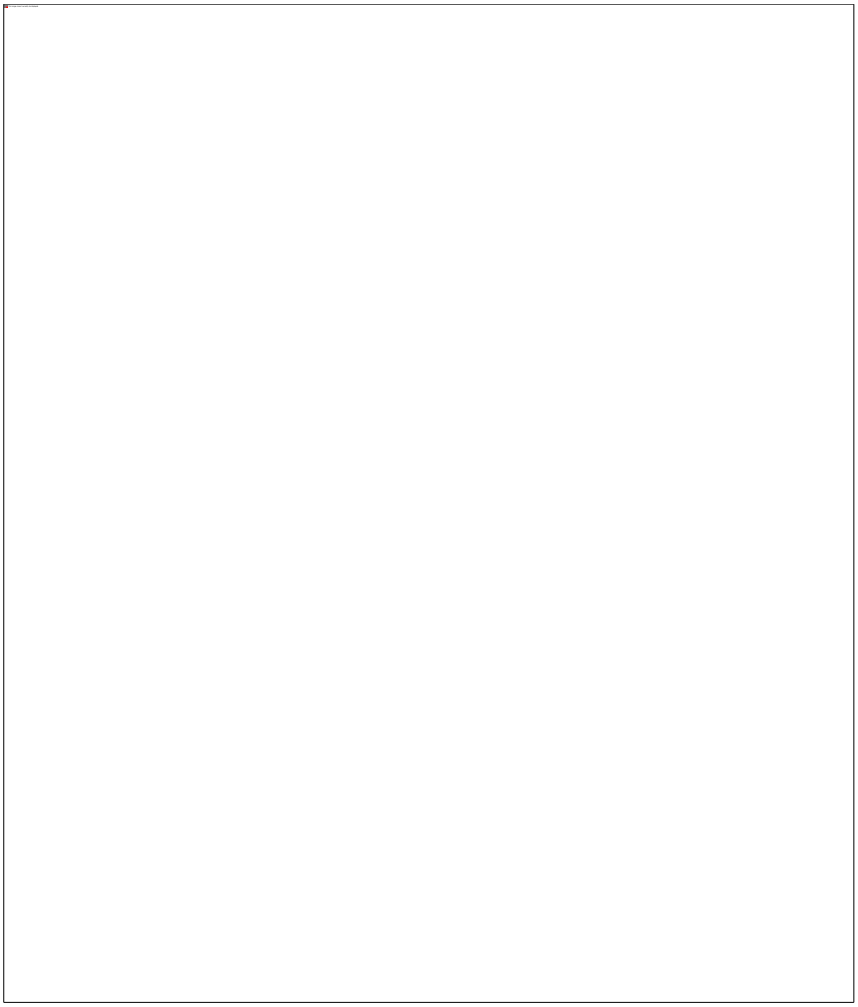


Figure 4. 4: A learner displays how omukuri is handled. (Photo by Tr. Rebecca)

As previously noted, *omukuri* music historically originates from the societies associated with cow grazing activities which are a great part of the economic activities of the people e. The music is learnt from their homes, and later teach others whether in the village or at school. Also, the teachers train learners by composing for them simple songs (*ebyeshongoro by'ebiyiye*) in local language which they can easily play on the *omukuri* as either accompaniment to singers or as solo instrument (Observation, April 18, 2023)

Further, my informants in schools where *omukuri* music is performed, informed me that the instrument is mainly a masculine instrument predominantly played by males with very few girls who try to play it along the singing of songs and

performance of dances. Boys play the instruments while girls dance and sing while clapping. Some learners and music teachers informed me that as they play *omukuri* sometimes *nibashukamu amaizi* (they pour in water) especially for bamboo stems, to create clear tones and to produce the smooth sound easily (observation, April 16, 2023).

4.1.1.4 Care and storage

The teachers and learners in schools where *omukuri* is transmitted noted that *omukuri* is a delicate instrument which can break anytime if it drops on the ground. Learners keep their *emikuri* (plural for *omukuri*) in school bags and a few are kept centrally in school boxes from where they can be picked when they are required. Also, it was noted that learners in boarding school store their *emikuri* in their metallic suit cases since they are personal properties.

4.1.2 The nature of indigenous pedagogies used in teaching and learning of *omukuri* in primary schools of Kazo

This section presents three main pedagogical approaches to learning *omukuri*: 1) group work/collaborative learning 2) social interaction, and 3) active participation

4.1.2.1 Okukoreera hamwe baari omu bukuku

From the interviews and observations made in the field, the teaching and learning of *omukuri* is mainly done through group work discussions hereafter referred to as collaborative learning. During fieldwork, learners placed in different groups learned about the making, tuning, and playing of the *omukuri*. Learners who had some knowledge on how to make the instrument helped their peers by sharing their knowledge about the *omukuri*. In so doing, the groups of learners were able to negotiate an understanding of how the *omukuri* is made and played. The teacher

scaffolded for the learners by helping them to identify the materials for making the instrument, and thereafter, constructing them based on the appropriate processes of construction. Under the guidance of both the teacher and knowledgeable learners, the rest of the learners were grouped (*omu bukuku*) into collectives to work together to produce the final deliverable in this case, the *omukuri*. This way, the collaborative nature of the activity cultivated a level of competence among learners as illustrated in ***Fig 4.5*** below.

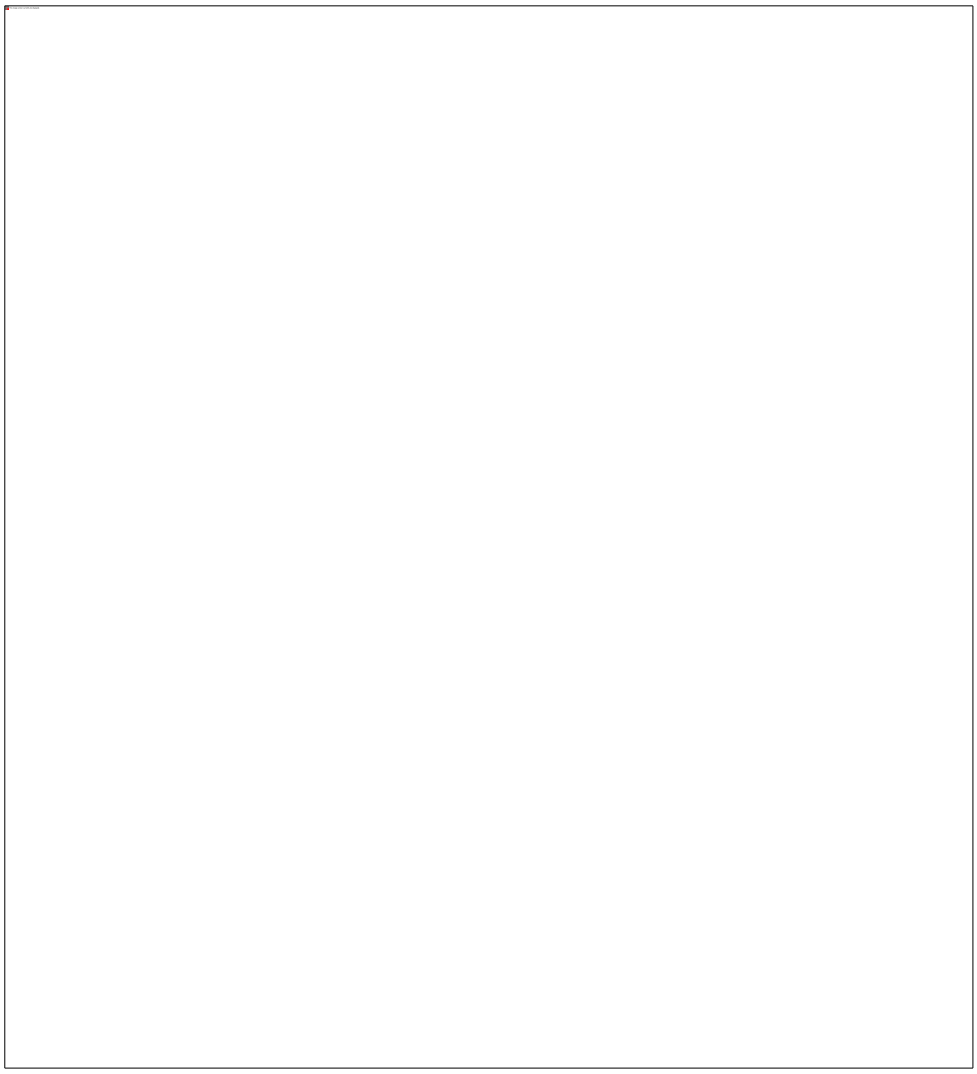


Figure 4. 5: Teacher guides learners on how to make omukuri as others collaboratively work in their groups. (Photo by Researcher)

This indigenous method of teaching and learning is in agreement with social constructivists Rogoff, Bruner, and Vygotsky, who have emphasized meditation, scaffolding, and guided participation by a more experienced instructor. In the case of this study, such experienced instructors included the music teacher, and knowledgeable peers who provided meditation, and scaffolded for the learners, who subsequently negotiated and constructed knowledge on their own. Thus, from ***Fig. 4.6***, the researcher confirms that, group work and collaborative learning were employed in the dissemination of knowledge and practice of *omukuri* music in school R, as shown in below.

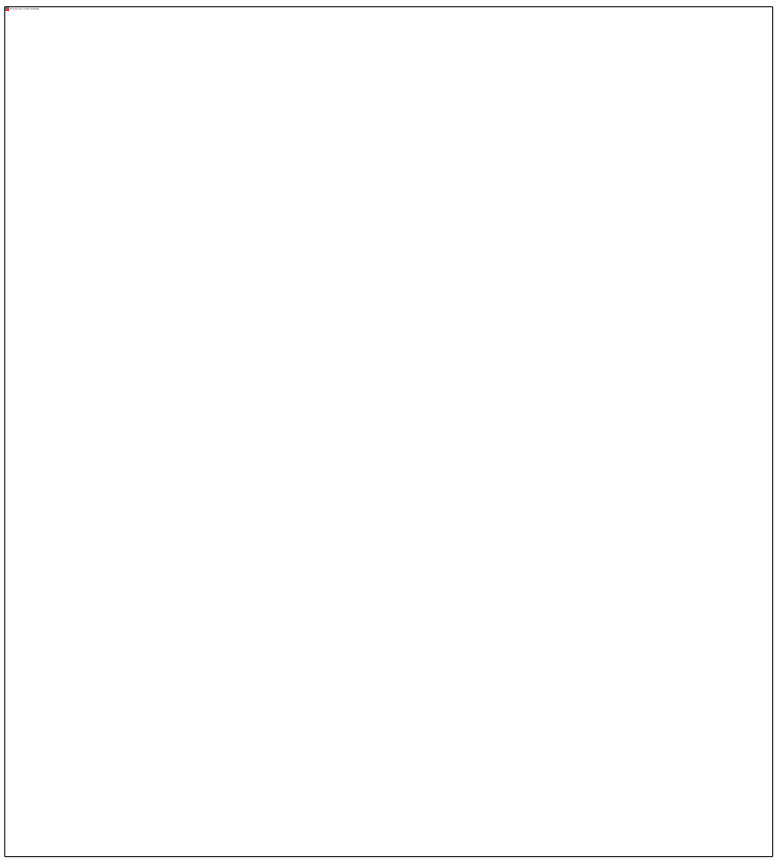


Figure 4. 6: Learners engage collaboratively with the researchers' assistance (*Photo by Tr. John Baptist)*

4.1.2.2 *Okuganiira hamwe*

Most concepts on *omukuri* were taught and learnt through social interaction with the materials, peers and the instructor, providing an environment where each learner contributed in the learning process through discussions as observed in ***Fig. 4.7*** below. It was observed that even girls got involved in the making of *omukuri* yet culturally the instrument was attached to male gender. The learners interacted with the collective environment of learning as they looked for the materials from a nearby Buremba secondary school which had bamboo trees. Learners further interacted with each other during the cutting of the V-shape and inserting the holes. Lastly, learners negotiated the process of construction based on each individual's ability and interest. Interaction was influenced by the learner's home backgrounds, which were characterized by knowledge in cattle keeping or goat rearing, and their attending *omukuri* musical practices. Those learners from such backgrounds commanded a higher sense of knowledge in making and playing *omukuri*. As a fact, knowledge was created, and concepts learnt through constructivists' lens as well as indigenous pedagogies.

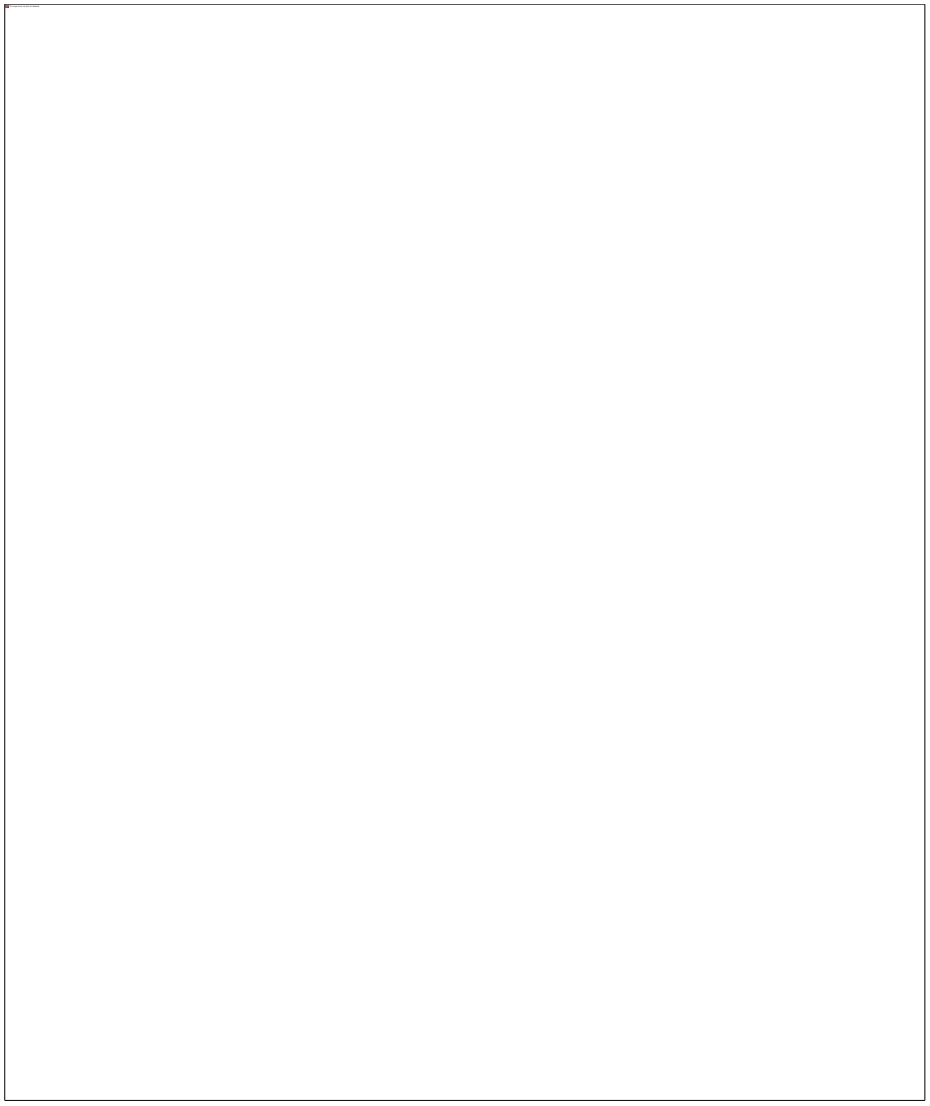


Figure 4. 7: Learners negotiate the position of holes on a PVC pipe

(*Photo by Researcher)*

4.1.2.3 Okworekyerera abeegi barikukora n'omwegyesa

Another indigenous method observed in this study was guided participation which involved active learner participation during the learning of *omukuri.* This method rendered the learners active during the construction of the instrument. They were all eager to learn regardless of gender, most of them contributing to the process of construction based on what they knew through experience or home background ***Fig. 4.8***. Through question and answer, as well as brainstorming and discussion, learners kept active throughout the *omukuri* music lesson. At certain points,

learners who did not have a good command of the material at once engaged in legitimate peripheral participation, and illegitimate peripheral participation. One of the learners was heard saying; "….. *reeka mbanze ndebegye ogu oku arashare ahamunwa reero nanye nshare*" literally meaning, he wanted to first observe a friend cutting the V shape before he proceeded with cutting his own *omukuri*, a very good example of peripheral participation.

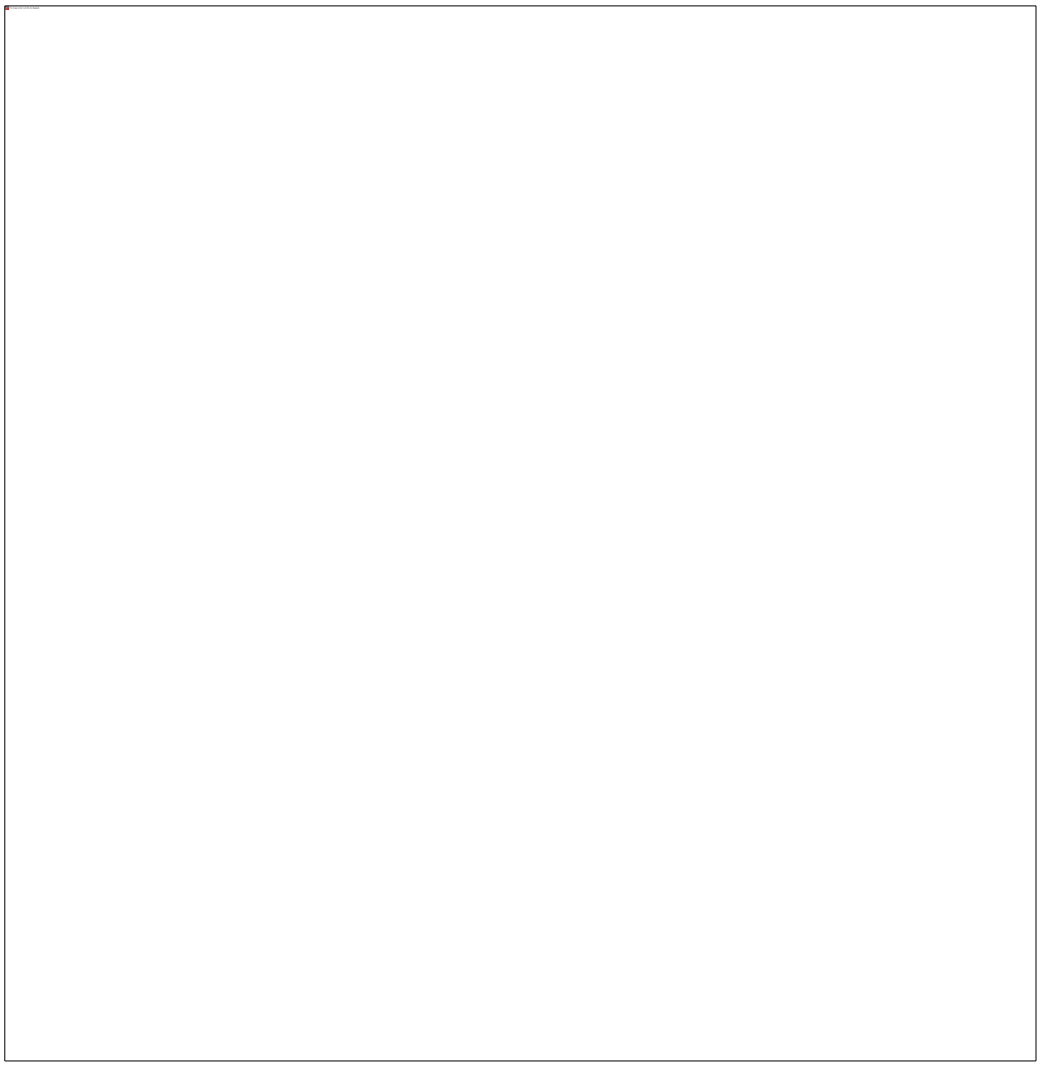


Figure 4. 8: Learners actively participate to make omukuri (Photo by Tr. AP)

The indigenous pedagogy of active and guided participation is in agreement with social constructivist Rogoff (2003), who emphasizes that for learning to take place, the learner must be at the center through active participation in learning activities, a scenario that was not different in the case of learning about *omukuri* in primary schools of Kazo district. For, the researcher observed how this indigenous method of teaching and learning not only helps the learners to discover and appreciate their work, but also builds their confidence and self-esteem as they gradually discover their abilities.

4.1.2.4 Okworekyerera n'okukoresa engaro kwega

This is the pedagogy where learners learn by emulating what the instructor has demonstrated for them, then would reproduce through practice using hands. During fieldwork, this pedagogical methodology was commonly used in learning songs that were later played on the *omukuri.* The learners learnt the songs from teachers and fellow learners who already knew them from prior experience. After listening to their instructors, the learners then practiced the songs on their *emikuri.* This is a process that called for high level of memorization if they were to reproduce what they heard on their instruments. Also, in ***Fig. 4.9*** below a group of pupils in primary school R had finished making *omukuri* besides a school kitchen near a banana plantation and the teacher was demonstrating handling, fingering and blowing on the instrument. This involved legitimate participation by both male and female learners. This is a characteristic of indigenous education practice that shows that learning should not be stack in the classroom but can take place anywhere within a school.

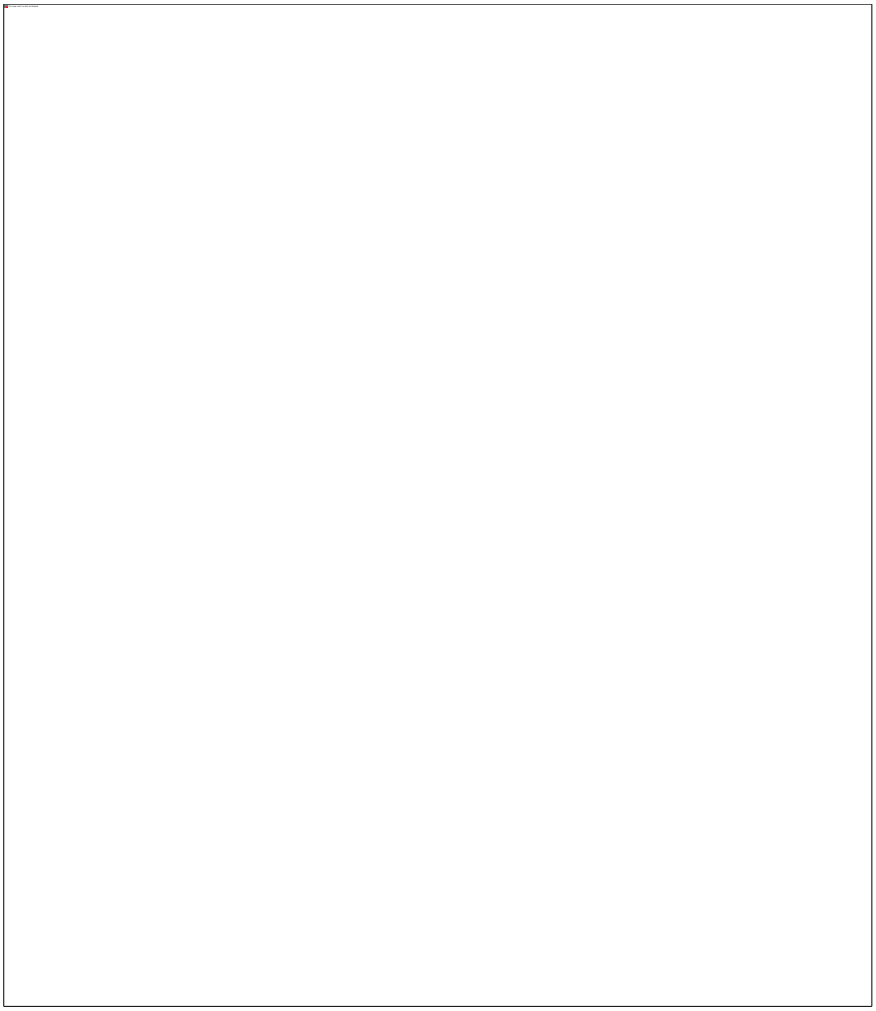


Figure 4. 9: Teacher demonstrates how omukuri is handled and played (Photo by Researcher)

4.2 Limitations of using indigenous education pedagogies in the transmission of *omukuri* music in primary schools of Kazo district.

This sub-section will be discussed under five sub-topics, namely, 1) inadequate instructional materials; 2) little or no time allocated to *omukuri* music lessons on the time table; 3) little knowledge and skills about the instrument; 4) negative attitude to music education among learners, teachers, administrators, and parents; and 5) the effect of technology and modernization.

4.2.1 Lack of readily available instructional materials

The teaching of *omukuri* music is hindered by lack of readily available instructional materials due to a high demand for growing pasture, leading to the clearing of the land to create good farmlands. With this hinderance, the basic trees from which *omukuri* was made were cut in favor of growing pasture. Moreover, bamboo trees are hard to grow in Kazo district due to unfavorable climatic conditions. Yet, the PCV plastic pipes are not easily affordable to school administrators and learners. During a focus group discussion held at primary school U, learners expressed failure in learning *omukuri* because they did not have the materials to use in its construction. At the same time, the school administration claimed that it could not afford the budget to purchase plastic pipes (focus group discussion, April 30, 2023).

To the lack of budget, the headmaster and his deputy confirmed that the school depends on meager government funds which at most times take long to arrive, and yet upon its arrival, music education is not part of the priorities to spend money on. Thus, music education lags behind as a result of lack of a budget to facilitate the necessary resources needed to run the *omukuri* music classes (MK and ND interview, April 30, 2023). In primary school W, a few learners who made a similar observation to that of school U noted that even when a few of them are able to bring materials, they are not enough for all learners since some have no readily available access to materials (KB and NJ interview, June 1, 2023). The lack of instructional materials was not only peculiar to schools U and W. Teachers in primary school V also complained noting that; "We don't have materials to be able to teach *omukuri;* so, we end up neglecting it and instead concentrating on other areas which are simpler" *(*AR and TR interview, May 30, 2023). Indeed, the lack

of readily available instructional materials has hindered indigenous pedagogies and the transmission of *omukuri* music education in primary schools of Kazo district.

Also, for schools that are trying through every effort to teach *omukuri* music, there is a consistent problem of inadequate space for storing. After the Covid-19 pandemic, schools received large enrolments, stripping away some of the spaces that could have been used for storage of music equipment and instead transforming those into classrooms. In some instances, schools lacked the space to accommodate the large enrollments following the pandemic as the head teacher of primary school R noted:

> After Covid -19, we got a larger enrollment as you can see; some learners are studying from under the tree because classes are over-congested. I can't create any space for music equipment (NB interview, May 16, 2023)

In some schools like primary school R and primary school S where *omukuri* music is practiced, they lack reference materials about the instrument. There are no textbooks and other reference materials like CDs, DVDs that have facts about *omukuri*. This restricts the passage of knowledge to orality, which is not bad per say, excerpt that it comes with its own risks, such as endangerment of knowledge in case the knowledge bearer passes on before sharing the knowledge with others. Sometimes, the knowledge bearer may inadvertently forget some contents, leading to loss of intellectual theory. The researcher noted that a few schools such as T and U had small libraries and book stores but lacked any material on the *omukuri* and music subject. When asked whether he was able to use the bookstore of the school to enhance teaching, one teacher in primary school T commented that:

> I am personally willing to teach *omukuri* music but I cannot teach it from the blue. I don't have the curriculum, I do not know any content about it, as well as where to refer for the relevant information (Interview, April 22, 2023).

Thus, the transmission of *omukuri* music was generally hindered by the lack of library recourses for both the teachers and the learners to use. Resultantly, the absence of such an important resource in learning leaves the music teacher with one option teaching orally and without any reference to the material being transmitted.

4.2.2 No time is allocated on the timetable for Cape 1 lessons

In most schools that the researcher visited during fieldwork, music was not allocated time on the general school timetable where *omukuri* music would be taught. A teacher at primary school R observed that:

> CAPE 1 is not allocated time on the general school timetable, because the Covid-19 effect led to the teaching of the abridged curriculum which eliminated CAPE subjects rendering the teaching of *omukuri* music inappropriate (KJ interview, April 16, 2023).

The deputy head teacher in the same school confirmed that; "before Covid-19, we would include CAPE 1 on the timetable which enhanced the transmission of *omukuri* music education. However, the abridged curriculum does not provide space on the current timetable to include music education" (KM interview, April 16, 2023).

Teachers and administrators informed the researcher that they faced a lot of pressure from parents and higher authorities for their schools to perform well at the national examinations level. As such, most emphasis is placed on the core examinable subjects at the Primary Leaving Examinations level. Such subjects include, Social Studies with Religious Education, Science, English, and Mathematics, to the huge disadvantage of *omukuri* music transmission.

As one teacher stated, any subject that falls out of the PLE examinable subject is considered a waste of time. "Our P.6 and P.7 learners cannot waste time in leaning

omukuri music. How much is that going to add on their grade? (AA interview, April 30, 2023). Because of such biases and limitations by the very education system of Uganda that sets the parameters of operation, the learners are always concentrating on the subjects that will help them gain better grades at the end of the PLE level. Thus, failure to allocate time for CAPE 1 on the timetable has greatly affected the indigenous pedagogies and transmission of *omukuri* music in primary schools of Kazo district. However, few schools that have some value in music education include it on the timetable as a co-curricular activity. As such, schools like R. S, and T allocate an hour to music education as a co-curricular activity on Thursdays, Wednesdays, and Fridays, respectively.

Yet, those that can utilize the available hour for music education as co-curriculum do not teach *omukuri,* since its technicality demands more time than given. Instead, most teachers opt for teaching religious songs, drama skits, or popular songs that will be learnt much faster within the limited timeframe (participant observation, April 22, 2023).

4.2.3 Teachers lack of knowledge and skills

In most of the schools that the researcher visited in Kazo district, it was observed that learners and some teachers lacked the necessary knowledge about the *omukuri*. Some confessed they had never seen or touched the instrument. For example, one teachers confessed having encountered the *omukuri* for the first time in his life at college, where he took music lessons theoretically rather than practically. He said that when it came to the *omukuri*, they were only theoretically taught how to draw and name its parts (SW interview, April 22, 2023).

Also, one P.6 learner in school T noted his lack of prior experience with the instrument: “I have never seen *omukuri* nor touched it. I am comfortable with it” (OE focus group discussion, April 22, 2023). These observations brought to the attention of the researcher how lack of prior experience with indigenous pedagogies and *omukuri* on both the part of the teacher and learners was an impediment to its transmission in schools.

Some teachers (a case in point primary school V and primary school U) confessed that they did not qualify to teach music after having studied a little of the subject theoretically(AG,KG and AEK interview, April 30 and May 30, 2023). Most music teachers noted that their music education experience at college lacked an attending practical experience, which rendered them half-baked to competently transmit the practice of music through indigenous pedagogies to learners. A teacher at primary school V who was denied the chance to touch and learn *omukuri* noted that:

> Our tutor brought *omukuri* to class as she taught us about the instrumental classification of aerophone but we did not touch nor play it, She only demonstrated for us. So, I will be lying to you if I tell you that I know how to play or teach it” (TR interview, May 30, 2023).

The ineffective style of training music teachers at college level in Uganda renders teacher education institutions incompetent since their music teacher products are themselves half-baked to handle the transmission of music knowledge competently. And as Ekadu (2019) has noted, an incompetent music teacher ends up transmitting knowledge incompetently due to his or her lack of practical skills. And because some have only learned about music in college, they cannot remember its content if asked to transmit music knowledge later along the way in their careers, which is a total shame.

4.2.4 Negative attitude towards *omukuri* music

In her study on the challenges of teaching music in Turkey, Kilik (2012) notes that the attitude of the learners, teachers, administrators, and parents affect the teaching and learning of music at all levels in education. Unfortunately, the researcher observed a similar pattern of negativity towards *omukuri* music transmission among the teachers and learners. From some learner's perspective, for example, *omukuri* players have been nicknamed '*abakuri*' (negative name for *omukuri* player) which is not a positive label. They are always despised by fellow learners in class especially when they answer questions wrongly, only to be told that they can only do well in things (meaning music making) that do not benefit others. A victim of such mockery in one of focus group discussions at primary school R, AD lamented that

> I am no longer interested in playing *omukuri* whether in or outside school because my fellow learners and teachers despise me claiming that what I do best is playing *omukuri* they even call the four of us '*abakuri*' while others call me '*ebakuri'* (dish) as if to mean that I am as empty as a dish.

Another learner in primary school S reported that, they are harassed by the teachers whenever they do not perform well in other subjects such as mathematics, telling them; "*oyihemu ogwokutera endere n'eija kukutahi?*" meaning "Where will playing *omukuri* take you?" (NDD interview, May 30, 2023). These are demoralizing statements and attacks that end up discouraging learners from learning *omukuri* music education.

This finding is not peculiar to this study. In his study on the state of music education in secondary schools in Central Uganda, Kamuntu (2003) confirms that several students who offer music are despised by their fellow students as people who are not knowledgeable in other subjects. With such a negative attitude, learners are

always under looked by their fellow learners and non-music teachers who don't teach music (TB interview, June 1, 2023).

Administrators' attitudes towards *omukuri* music activities are neither encouraging as music education is considered a very expensive subject to sustain with low government school budgets. (GTE interview, June 1, 2023). Most administrators considered the purchase of music materials for as a wastage of resources on a less important subject which is not examined at the PLE level. The head teacher in primary school U (MA) in an interview attested that he could not invest money in *omukuri* and music education since he was already struggling to pay P.6 and P.7 teachers extra teaching allowances. Another head teacher in primary school V (KA) noted that; as long as his school scores good grades to help him keep his job, he doesn't care about the rest of the subjects.

Moreover, as already observed, teachers who try to teach *omukuri* music to learners do not have enough skills, confidence, and self- esteem, which affects their attitude towards what they are teaching in the first place (observation, April 22, 2023). Lack of competence on the part of the teacher is likely to lead to neglect of the content being delivered to the learner. After the teacher taught *omukuri* at primary school S, the researcher noted most content was omitted, and some planned methods were not exercised. This made the lesson a bit disorganized and lacked flow because he was not conversant and lacked skill on the instrument (participant observation, April 18, 2023).

Interestingly, other non-music teachers are not cooperative. Some teachers complained that when they express interest in teaching whatever they know on *omukuri* to the learners to occupy the little time designated for music education,

other non-music teachers are hesitant to release learners on time (KE, interview, April 16, 2023). This is because of the pressure non-music teachers must complete the syllabus designed by the ministry of Education. As such, many end up holding the learners for longer hours, all in the interest of trying to complete the syllabus, yet, to the disadvantage of indigenous pedagogies and the transmission of *omukuri* music practices to learners in particular.

Some teachers at primary school T said that *omukuri* music is only practiced by P.4 and P.5 learners since the rest of the upper classes (P.6 and P.7) are preoccupied with passing the PLE examinable subjects (BB and SW interview, April 22,2023).The researcher observed such a scenario in primary school W where participation and focus group discussion were restricted to P.4 up to P.6 learners, while the P.7 learners were busy attending to their PLE examinable lessons and as such, could not be allowed to participate in the focus group discussion (observation, June 1, 2023). Following this trend, Obeng & Osei (2018), noted the same in their study on music education in Nigerian schools where they observed that non music teachers tend to discourage learners from participating in music activities and as such, always opt to use the time for music lessons to do project work and assignments in other subjects. Thus, non-music teachers have played a role in demoralizing their colleagues and students, to the disadvantage of indigenous pedagogies and the transmission of *omukuri* music in primary schools in Kazo district.

4.2.5 Modernization and technological advancement

Modernization and technological advancement have created a new culture which has swept off the informal indigenous social styles and instead created a new era

of popular culture in which indigenous education practices are replaced by the so-called modern technological pedagogies (Storey, 2003). For instance, the live performance of playing music instruments and singing traditional songs has been replaced by singing and dancing to prerecorded music. The researcher observed such an instance at primary school T where a teacher was training learners' *ekitaguriro* dance songs using pre-recorded music on CDs /DVD player and flash discs. The learners listened to what was sung on a CD then through imitation, they performed what the singer had performed. While this form of technological advancement is advantageous in filling the void of incompetence on the part of the teacher, it disadvantages the learners by stripping off them the opportunity to learn how to perform the music they are dancing to (observation, April 22, 2023). With the use of technology, learners are impeded from learning about the organology of the *omukuri* through indigenous pedagogies. For many who have not even had a prior experience on the instrument, they are bound to lose out on the look of the instrument, as well as the how of playing it.

As earlier mentioned, the coming of colonialists led to introduction of improved methods of farming in Africa and Uganda in particular. These methods affected pastoralism in a way that herdsmen no longer move long distances as they used to do since grazing of cattle and goats is now by paddocking and farmlands. This practice has greatly affected indigenous education pedagogies and the transmission of *omukuri* music because most learners in schools learnt this instrument in the context of grazing (BR interview, May 30, 2023). Drawing from home backgrounds (of grazing), teachers would teach *omukuri* music at schools, transmitting knowledge from first-hand experience. However, this is no longer the case because of the so-called modern techniques of grazing (KJ, interview, May

30, 2023). As a result, learners no longer enjoy the musical background that many brought with them to schools to enhance the transmission of *omukuri* music education. Grazing is currently an individualistic activity as opposed to the past when it was communal, allowing for the sharing of responsibilities, including the production of *omukuri* music to keep the animals safe and to energize the grazers.

Interestingly, there is also a wide spread of cheap mobile radios, music players, and cellphones that have nowadays substituted live-producing music instruments like the *omukuri*. Learners informed the researcher that there is no longer need for playing *omukuri* to entertain themselves as they look after cattle, since they can play music using their cellphones or small mobile radio devices (focus group discussion, May 30, 2023). A leaner at primary school S confessed that;

> Daddy bought a radio for us at home to move with as we go to graze cattle to avoid boredom while we graze cows and do milking. Therefore I don't need *omukuri* both at home and at school (KC, focus group discussion, April 22, 2023).

Another learner spoke about using a different technological gadget while grazing saying that:

> I always move with a blue tooth gadget with uploaded music on a memory card and headsets. I listen to all music and radio stations while grazing, so I am not conversant with *omukuri* music and how it is made and played (BC interview, April 30, 2023).

In a similar view about the effects of technology on indigenous music practices, a teacher at primary school T noted that:

> We no longer need acoustic instruments because new technology has given us an alternative. We can load music on flash discs and bring a computer with a projector to class so that learners watch a performance as they study about it. It can be on an instrument, dance, or song (SW interview, April 22, 2023).

Indeed, as testified by the above field voices, technology, which has had its own advantages in this contemporary era has also done great harm especially when it

comes to the erasure of the methodologies of historically indigenous knowledge systems. While technology affords various capabilities, such as reproducing performances, it strips their contextual relevance since recorded sounds do not offer the same experience as acoustic sounds. Moreover, learning the music from a technological device impedes the learner from engaging with first-hand experience of touching, and learning an acoustic instrument such as *omukuri*. In other words, technological enhancement presents different sets of dynamic whose attending effects inadvertently suppresses indigenous cultural materialism and experience. And as Toflavly (2020) has noted, technology has indeed led to culture erosion since its presence has directed the attention of young men and women away from their indigenous ways of knowledge in favor of more trendy technologies.

Also the researcher observed the teacher at primary school W teaching *omukuri* following a video on his phone downloaded from youtube where he used recorder video to teach *omukuri* yet these two instruments are different in all rounds (participant observation, June 1, 2023). These modern gadgets are both advantageous and disadvantageous in the use of indigenous pedagogies to transmit *omukuri* music culture in primary schools of Kazo district.

With the introduction of western instruments following colonialism, and later, the inception of modern technologies in learning communities among other social spaces rendered indigenous musical instruments irrelevant among young men and women. In schools, for instance, the association with indigenous instruments such as the *omukuri* is seen as lacking a sense of trend. This way, a piano learner in a school setting would be more respected than *omukuri* learner, since the latter would be seen as backward in contrast to the former who is conceived as trendier even

though the piano is much older than most modern technology (BF and BB interview, April 22, 2023).

Some school administrators with the resources to purchase western instruments such as an electric keyboard, look at it as more multi-purpose in comparison to indigenous instruments such as *omukuri* whose function may be contextually limited. (TB and AC interview, April 18, 2023). A head teacher and his deputy at primary school V noted that their keyboard served at multiple function such as church services, and general assemblies. This way, such western instruments end up biasing administrators against their own cultural heritage, thus leading to the gradual extinction and erosion of indigenous education systems of cultural expression (KA and TA interview, May 30, 2023).

The other challenge that was aired out during this study is to do with formal education that was introduced by colonialism. This formal style of education did not have room for indigenous knowledge systems since the colonialists were more interested in imposing their culture and it's attending intellectual values. This way, indigenous knowledge systems were undermined as primitive, and thus, backward, in the end, eroding our rich indigenous systems of knowledge acquisition (Basoga, 2012; 2010). Of course, with such a colonial system of education in place, young men and women are deprived of an experience with indigenously rooted pedagogies of learning since they have no control over their system of education. Moreover, the colonial system of education positioned the teacher as the master of knowledge and the learners as receivers of knowledge. This dichotomy deprives the learners of their ability to contribute to an understanding of knowledge, a complete lack of a pedagogical approach to constructivism, which is rooted in the

very indigenous systems of knowledge that were in the first place substituted by the colonial systems of education.

Finally, the rise of popular music in the modern era has had a profound effect on indigenous education pedagogies and *omukuri* music, rendering it irrelevant. During my fieldwork, I attended a farewell function for one of the long serving teachers who was retiring at primary school W. Whenever the entertaining group mimed a song of a western artist, the audience cheered with great excitement, yet the performance of a traditional dance accompanied by *omukuri* only received a cold applause at the end. This clearly demonstrated preference for foreign influences rather than indigenous cultural heritage among the audience most of whom were learners (observation, June 7, 2023).

Then, in a focus group discussion at primary school T, learners testified that the only music they would talk about comfortably was popular music and songs by different local artists, rather than the theory or practice of the *omukuri.* However, an exception was the school choral ensemble members who had some informal knowledge of the *omukuri* (focus group discussion, April 22, 2023). But the rest of the learners did not show interest in the instrument, yet when asked about their favorite music, many were quick to talk about local popular musicians and even name music genres such as Hip-Hop and RnB (focus group discussion, June 1, 2023).

Most learners' enthusiasm for popular music is enhanced by the availability of radio and TV in the homes, from where they listen to their favorite artists –whether local or foreign. Through television and radio, learners get acquainted with the hits of the week, and new releases. Sadly, when I pulled out *omukuri* from my bag and showed it to them, only one learner from schools W and U knew its name, making,

and playing technique. Such a level of ignorance about indigenous musical knowledge is partly due the limited, or lack of air play on the radio or television (participant observation, May 30, 2023). Indeed, the potential of indigenous education pedagogies has suffered suppression at the expense of the colonial education system as well as technological advancement.

4.3 Suggested solutions to the limitations of indigenous education pedagogies in the transmission of *omukuri* music in primary schools of Kazo district.

Under this section, five subsections are discussed: 1) improvisation; 2) creating *omukuri* music practice hour practice; 3) sourcing for resource persons from neighboring schools and communities; 4) having refresher courses and internal seminars; and 5) mobilization, meetings, and sensitization.

4.3.1 Improvisation of instructional materials

During this study, the researcher observed that since the original *omukuri* materials were hard to find, teachers did their best to improvise accordingly so that the learners have a chance of constructing the instrument. As already noted, the *eiremye* tree from which the original material of making *omukuri* was traditionally got was grown in shrubs and swamps which have been destroyed in favor of creating land for farming. This is why the few music teachers interested in using indigenous pedagogies in transmitting *omukuri* knowledge to learners have resorted to bamboo trees as a substitute material. But in cases where music teachers have no accessibility to bamboo, the other alternative of making *omukuri* is using plastic pipes (KE interview, April 16, 2023).

The researcher observed the predominant use of plastic pipe to make *emikuri* but with very few made of bamboo at primary school R (observation, April 16, 2023).

In the same school, the researcher observed a roll of PVC pipe which the head teacher confirmed was for creating *omukuri*.

> I have a music teacher who likes teaching *omukuri* music to the learners, but he was always limited by instructional materials. As such, I resorted to buying a roll of a PVC pipe so that they keep cutting from it, which is better than buying small pieces all the time (NB interview, April 16, 2023).

The availability of alternative materials for the making of *omukuri* has enhanced in some way, the use indigenous pedagogies like group work and collaborative learning in the transmission of *omukuri* music. The learners are then provided with a chance of making, tuning, and playing the instrument, specially P.4, P. 5, and P. 6 boys (observation, April 16, 2023). In another instance, the researcher observed that bamboo trees were planted around the school fence of school S, rendering the material of the *omukuri* present when needed to enhance the learning of the instrument (observation, April 18, 2023). To this advantage, one teacher at primary school S noted how they used to walk long distances looking for bamboo trees from which to extract material for making the *omukuri*. Later, however, they decided to plant bamboo trees around their school fence for easy accessibility (KJ and AB interview, April 18, 2023). In primary school R, the music teacher walked me to the school farm where a bamboo tree had been planted as investment towards the continuity of indigenous pedagogies and o*mukuri* music in the school (KE interview, April 16, 2023).

Improvisation is not only ensured by the teachers. The researcher was told that learners are always asked to bring materials from their homes so that they construct the instruments. Such materials include knives, pangas for cutting, pipes, as well as bamboo stems. (AD interview, April 16, 2023). One learner at primary school S reported that:

> Teachers always send us for materials to make *omukuri* from our homes. In my village, a man planted two big bamboo trees from where I usually pick the stems and bring them with me to school (focus group discussion, April 18, 2023).

Another learner at primary school R has a father with a hardware and a plumbing shop in Buremba trading center from where he picks plastic pipes to be used for constructing *omukuri* at school. (KB interview, April 16, 2023). These instances where improvisation is employed as an avenue of acquisition of knowledge are rewarding for the learner, since they enhance ownership of the learning process on the part of the learner. By constructively engaging learners in looking for materials to use during a music lesson, therefore, the teacher employs an important indigenous pedagogical approach which enhances participation, creativity, discovery, and in the end, ownership of the learning process as valued by Rogoff (2003). Thus, there was a sense of willingness on the part of parents and learners to engage in the transmission of *omukuri* in schools.

Borrowing from others is yet another avenue of improvisation that some music teachers and administrators engaged in. This entails loaning instruments from neighboring institutions as was the case with primary school U, which borrows materials and instruments from a neighboring secondary school, Buremba that has a stock of indigenous instruments since it is well known for its active participation in the annual schools' music, dance and drama festivals organized by Uganda's Ministry of Education and Sports (MK interview, April 30, 2023).

Improvisation was also observed when it came to the issue of storage. With a few schools that had small book stores making it hard to store large instruments, a hard box was used to store the *emikuri* with a written caution of handling them with care. Moreover, each instrument was labeled with the name of its owner for easy

identification when it was time to be used (Observation, April 16.2023). At primary school S, the instruments were kept in head teacher's office, while in primary school V, it was the duty of the owners of *emikuri* to keep them as they deemed necessary (observation, April 18 and May 30, 2023). In a focus group discussion at primary school R, leaners expressed thanks to their music teacher for helping them to create a box where they keep their *emikuri* safe, a demonstration of some growing level of interest in learning through indigenous pedagogies, *omukuri* being a case in point (focus group discussion, April 16.2023).

4.3.2 Creating a day and hour on the school timetable for *omukuri* music practice

Csikota (2004) notes that for effective music education on the instrument, there should be frequent contact hours with the learners in class. The fewer the contact hours, the slower the progress on the instrument. A few primary schools have created time for music education by designating some hours of learning about the theory, construction and playing techniques of the *omukuri*. For example, at primary school R, Thursday afternoon from 3:00pm to 4:30pm is devoted to the learning of *omukuri* music knowledge by upper classes (P.5 and P.6) except primary seven which concentrates on the PLE examinable subjects of which music is not included (observation, April, 18,2023).

The teacher in charge of co-curricular activities drafts a schedule showing the sequence of events by each class (KE interview, April 16, 2023). On one day, I observed P.4 boys making *omukuri* while the girls were making rattles. And while primary five girls were practicing a work folk song, the boys were practicing how to play *omukuri* music to accompany the girls. At the same time, the P.6 girls practiced *ekitaguriro* traditional dance from western Uganda while the boys played

omukuri music which accompanies the dance. These activities were practiced through *okukoreera hamwe, okuganira* n'*okukwatanisa, okukoresa engaaro* and *okworekyerera* The researcher noticed that the music teachers and their respective learners rotated around these aforementioned items until each class had a chance of practicing each of the three items which would then later be presented at the end of term concert before the parents (observation, April 16, 2023). Despite this effort, however, the researcher noted that this rehearsal time was not quite enough to master the rehearsal items sufficiently, which speaks to one of the challenges that indigenous education and *omukuri* music encounters in school settings in Uganda.

In contrast to primary school R, while primary school S dedicated Friday afternoons from 3:00pm to 4:00pm to the study of *omukuri* musical knowledge, they instead engaged in miming popular music, singing religious songs, and making dramatic skits. This was because the class teacher selected what he or she was competent to instruct since not all music teachers had expertise in the *omukuri* (observation, April 22, 2023). Instead, traditional music activities were left for a very select group of learners who really had interest in presenting their school at the inter-school music, dance, and drama competitions. One of the class teachers informed the researcher that, if they want to perform *omukuri* music during Friday lessons, they brought a resource person to train it using pre-recorded music (SW interview, April 22, 2023).

In primary school T, Wednesdays from 2:40 to 3:20pm was designated for *omukuri* music practices. However, since the music teacher was not competent on the theory and practice of *omukuri,* she divided the learners into small groups and then asked some of the learners who were conversant with the making and playing of the instrument to help instruct others (KJ interview, April 18, 2023). In the

groups formed, the teacher concentrated on supervision of how the learners were doing and making sure that discipline was maintained during the process of learning from peers. During the researcher's visit, she provided a helping hand to the appreciation of the music teacher and the learners.

In all, *omukuri* music education is slowly gaining ground in a few primary schools of Kazo district to the extent that even schools such as W, U and V which did not have any music lessons allocated anywhere on school timetable, administrators promised to include it soon. For example, while the head teacher of primary school U was in the process of looking for a music teacher (MK interview, April 30, 2023), teacher TB in charge of co-curricular activities was lobbying the school administrators to include music lessons on their upper-class timetable (TB interview, June 1, 2023). Even though the head teacher of primary school V was not quite sure about whether to include music on the school timetable because of lack of competent music teachers, it was clear to the researcher that an effort is in place to revive historically-rooted music pedagogies which foreground the study of indigenous musical knowledge through a constructivist lens.

4.3.3 Sourcing for resource persons from institutions and communities

It was observed that some primary schools participate in the annual music, dance, and drama competitions at the school as well as inter-school levels. During these festivals which include indigenous music songs, dances and instrumental playing, *omukuri* commonly feature in Kazo district where the instrument has historically been relevant in the context of cattle or goat rearing. These festivals require hiring music experts to help train particular competitive items that the music teacher may not have competence in (Participant observation, April 18, 2023). In primary school R, for example, the researcher witnessed a music teacher from Burunga seed

secondary school training *omukuri* in *ekitaguriro* dance during the preparation of the Bishop's visit to the school where the training of *omukuri* music was done using *okworekyerera, okukoreera hamwe* and *okuganiira n'okukoresa engaro* which are indigenous pedagogies.

Also in primary school T, the researcher noticed that the headmaster had sourced for two music resource persons to train learners in preparation for their internal school MDD competitions. One of the two trainers was a secondary school teacher who trained the set piece among other items, while the community music expert particularly trained the *omukuri* accompanying music to a traditional dance, folk song, and an instrumental composition. During rehearsals, other teachers joined as spectators to learn from the hired music trainers (participant observation, April 22, 2023). But while festivals are short-lived, their nature provides a platform of teaching using indigenous education pedagogies.

4.3.4 Internal seminars and refresher courses

When primary school T was preparing their inter school MDD competitions, they had a seminar and a workshop with different experts who guided the teachers through the items included on the competition syllabus. The seminar and workshop thus provided the teachers with a good idea of what the items were, and how they would teach each item to the learners (observation, April 27, 2023).

However, most schools in Kazo district do not conduct such enrichment workshops or seminars. In fact, teachers that interacted with the researcher noted that their schools lacked internal seminars and refresher courses to update them on the state of the material to be taught in class or presented at the inter-school competition level. Yet, other subjects enjoy the advantage of such refresher courses. To this effect, many teachers suggested that the school administration take into

consideration the organization of internal seminars and refresher courses to enrich the teachers' competences in using indigenous pedagogies to train *omukuri* and other music activities. .One music teacher in primary school W said noted that:

> Our head teacher always brings examiners to enlighten us in different subjects but has never brought anyone for *omukur*i music to guide us…. I wish he could bring us one to take us through making, playing and singing songs for *omukuri* (KG interview, June 1, 2023).

Another teacher in primary school U also commented that:

> *Omukuri* music practice is a neglected, yet important area, we cannot even have a one day seminar for it. Instead, the district organizes workshops and seminars for other subject areas but never for the case of it. (AA interview, April 30.2023).

For the lack of attention to the music subject, therefore, teachers suggested that internal seminars be adopted on a consistent basis to enhanced competence among the music instructors and thus, the transmission of *omukuri* musical knowledge in primary schools. Since many of the music teachers do not received good training at college, such internal seminars or refresher courses would empower them with the necessary indigenous knowledge and skills to competently teach *omukuri* music theory and practice. Moreover, such seminars would enhance the interaction of educators and facilitate sharing of knowledge. This call is not unique to schools in Kazo district but even in other regions of the country and beyond, just as Obeng & Osei (2018) have suggested.

4.3.5 Mobilization, sensitization, and meetings

The music educators who participated in this study pointed out that indigenous education pedagogies and *omukuri* music was impacted by the absence of mobilization and sensitization about the instrument since many do not know the intellectual, moral, and social value of *omukuri* music activities. Yet, through frequent meetings, parents, teachers, and learners can be sensitized about the value

of *omukuri* music education to society. Some parents even suggested that constant meetings with parents and other stakeholders that feature *omukuri* performance be put in place as a strategy of educating and enhancing a positive attitude towards indigenous music education (BB interview, April 30, 2023). As a strategy of motivation, one teacher talked about rewarding excellent *omukuri* performers in the presence of others (NB interview, April 16, 2023). Thus, the involvement of *omukuri* musical performance in the school events will most likely increase its visibility and appreciation in general.

Through consistent meetings, also, parents can be mobilized to contribute to the resources from which *omukuri* music activities can be conducted. This kind of mobilization could entail soliciting for any musical expertise among the parents just in case some have the potential to help with the transmission of *omukuri* musical knowledge to the learners. This way, parents would have contributed to the education of their own children by sharing their expertise (focus group discussion, April 30, 2023). Others could mobilize financial resources to the support the purchase of musical instruments for the school or to hire community music experts to train the learners, especially during inter-school MDD festivities (TM interview, April 22, 2023). For example, an administrator of school T reported that his school mobilized enough money to purchase an electronic keyboard. This, he narrated, was after one P.5 learner played a song on a keyboard loaned from the church, during a parents and teachers' meeting, to the impression of the former and thus, their positive response by contributing funds to the purchase of an electronic keyboard for the school (ND interview, April 22, 2023). By mobilizing and sensitizing stakeholders on the importance of culture, the transmission of *omukuri* musical knowledge could be enhanced among primary schools of Kazo district.

Finally, in a focus group discussion (April 16 and 18, 2023), learners suggested that those who can play *omukuri* should be mobilized in their zones and sub-counties to share their knowledge with peers. For example, primary schools R and S have already formed a partnership where they visit each other to compete and determine who possesses better skills at the *omukuri*. They also interact during an agreed-upon afternoon and together, make *omukuri,* while training their peers since this is a music activity they tend to use indigenous pedagogies that many learners from Kazo district have a good grasp of.

CHAPTER FIVE

FINDINGS, DISCUSSIONS, CONCLUSION, AND RECOMMENDATIONS

5.0 Overview

This study focused on indigenous pedagogies and the transmission of Banyankore people's *omukuri* musical knowledge in selected primary schools of Kazo district, in western Uganda. This chapter recapitulates the objectives of the study, and the research questions under the following headings: 1)The nature of indigenous education pedagogies in the transmission of *omukuri* music in primary schools of Kazo district ,western Uganda; 2) limitations of using indigenous education pedagogies in the transmission of *omukuri* music in primary schools of Kazo district, western , Uganda; and 3) suggested solutions to the limitations of indigenous education pedagogies in the transmission of *omukuri* music to learners in the primary schools of Kazo district, western Uganda. These are followed by conclusions and some recommendations.

5.1 The nature of indigenous music education pedagogies in the transmission of *omukuri* in primary schools of Kazo district

The study revealed that the making and playing of *omukuri* is an activity that is done under *okukoreera hamwe omu bukuku* (collaboratively working in groups), where groups work together to share knowledge and skills in cutting holes and mouth pieces among the others activities. Such teamwork actualizes the social constructivist ethos, which helps learners to construct their own meaning, and to collaborate with peers under guidance. When learning the *omukuri*, for example, the researcher discovered that a few competent music teachers relied on scaffolding when preparing activities for the learners. In turn, learners worked collaboratively

all through. There is negotiation, and agreement to create their own knowledge and sense of understanding the music material.

Further, there was *okuganiira aha gaati ya'beegi* (social interaction) as they studied and collected the materials to make the instrument. Through interviews and focus group discussions the learners who knew the procedure of making would discuss with others to come up with a finished product. Some learners drew on their home background, knowledge, and expertise to make *omukuri*, as well as guide and support their fellow learners. This sense of teamwork among learners is an approach that promotes cultural continuity and in the long run, the revitalization and promotion of the indigenous musical knowledge among learners.

The teaching and learning of *omukuri* music, is more of learner centered (*omweegi nakora munonga omu kweega kwe*). This is an indigenous pedagogy where the learner is always encouraged to have a hands on in making, tuning and collecting the materials. The apprenticeship of each learner is put into consideration to encourage learners gain the expertise and skills in making the instrument. This is achieved through *okworekyerera* (demonstration) and *okukoreesa amaani* (active participation). The learners are able to gain knowledge, confidence and self-esteem on an indigenous culture. This is a tenet of both social constructivism ad indigenous education pedagogies both is school setting and community.

During the study, one of theories taught about the *omukuri* to the learners is centered on its make, and as such, its lack of a universal standard of representation in size. This knowledge allowed the learners to learn the construction of *omukuri* without having to worry about the accuracy of its size. By doing so, the learners were given an opportunity of getting creative, and imagination skills at

constructing their own understanding under the guidance of their teachers and fellow learners sometimes.

5.2 Limitations of using indigenous education pedagogies in the transmission of *omukuri* music in primary schools of Kazo district

The study revealed that most primary schools in Kazo district lacked sufficient bamboo tree materials to make the instrument. Bamboo trees have nearly reached extinction and so its tonal and sonic sound are missed when PVC pipes are used. This has impacted the transmission of music education in general, and *omukuri* musical knowledge in particular. Yet, the few schools that owned some music materials were overwhelmed by the number of learners, thus, impeding them from experiencing an equitable learning environment. By the time an instrument went through the hands of all learners, in the case of sharing what was available, time of the lesson had elapsed, leaving many inexperienced. This affected the use of indigenous education pedagogies which encourage hands on learning and thus limited transmission.

Neither did the schools that the researcher visited have textbooks nor libraries for the teachers' and learners' reference. This problem not only affects music, but also other subjects, which strips of the schools the chance of cultivating a reading culture from which the teachers and learners can discover knowledge and even construct their own understanding of the material. It should be noted however, that this problem of lack of materials such as textbooks and libraries in schools in Kazo district cuts through to other regions as has been reported in the studies by Obeng & Osei (2018) as well as Nambirige (2019). Thus, there is need to publish material on indigenous heritage as a means of retention.

As noted previously, schools lacked musical instruments, to the extent that those interested in participating in the annual inter-school MDD competitions borrowed from others. It should be remembered also that when it comes to the construction of *omukuri*, learners are asked to bring in material from their homes. This exercise entails lots of improvising as learners and teachers look for the material with which to construct instruments. Whereas this exercise entails a sense of individual effort to the advantage of the learners, it renders the learning process disruptive if learners must engage in the process of finding their own materials for study, let alone, using them to construct their own instruments. Therefore, there is need for the government to solicit more funding for its schools to acquire the necessary materials that will enhance the smooth transmission of *omukuri* music knowledge to the learners through indigenous pedagogies.

The researcher noted that *omukuri* musical knowledge is not allocated sufficient time on the general schools' timetable. In some schools, teachers try as much as possible to use the weekly hour allotted to music education. However, many misuses the meager time arguing that they can hardly accomplish anything within an hour. Indeed, as Mochere (2014) noted, music teachers are confronted with a challenge of completing a music education curriculum within a limited amount of time, thereby affecting the quality of knowledge in general. As such, if primary schools are to participate in the revival of indigenous pedagogies of education which enhance constructivism, they must be supported by the ministry of education and sports by according sufficient time to the study of music education.

It was observed that while teachers were trained to teach in primary schools, they lacked knowledge and skills to transmit *omukuri* musical knowledge to learners. Several of the teachers confessed having graduated from college without ever

touching *omukuri,* since most of their music education was learnt theoretically. Furthermore, several learners did not have any background to the *omukuri* instrument since they had never encountered the instrument as opposed to a few who had experienced it through the context of cattle and goat rearing in their homes. This way, if the teacher was not knowledgeable in the practice of the *omukuri,* most of the learners relied on a few of their peers who had some level of experience on the instrument. As a result of such incompetence among the teachers, Kigozi (2008) has noted that learners who opt for music education at post-secondary schooling levels end up performing average at the very best.

It was found that the attitude towards the transmission of *omukuri* among teachers, learners, administrators, and parents was negative. Instead, their focus was aimed at passing the Primary Leaving Examinations which do not include music education. As such, many looks at music education as a waste of time especially if it engages a candidate class such as P.7. Others look at music education as a co-curricular activity which has not space in the classroom as is the case with other examinable subjects such as English, Science, Mathematics, and social Studies. To this end, there is need to sensitize the administrators and other stake holders about the value of music education in instilling cultural value and knowledge to learners, so that the subject is consequently accorded the same level of respect and value as others.

Modernization and technology have greatly affected indigenous education pedagogies in the transmission of *omukuri* music. As already noted, the introduction of western instruments such as the piano, keyboard, and guitars, because of colonialism, led to the marginalization of indigenous musical knowledge systems at the expense of modernity. In most of the schools that the

researcher visited, playing indigenous instruments was perceived as an act of engaging in some backward/primitive activity in contrast to playing western musical instruments. Such a false impression about indigenous knowledge has led to the endless erosion of material and intellectual culture in society and at schools. Interestingly, few administrators that fundraise for the purchase of instruments have been guided by the false prophecy of modernity and attending suppression of indignity. Surely, their scramble for the so-called modern instruments such as electric keyboards has affected the transmission of indigenous musical knowledge which is regarded as something of the past rather than the present. This is not to mean that technological advancement is a negative invention to the Ugandan society. Rather, it is the researcher's contention that such an invention has greatly undermined the transmission of indigenous musical knowledge and culture is schools. For example, such advanced technology has stripped the learners of a hands-on experience, which is now substituted by viewing musical events on screens or listening to music through a player device instead of playing it practically. As such, the researcher suggests that we limit the use of technologies and balance these up with the use of indigenous pedagogies.

5.3 Suggested solutions to limitations of using indigenous education pedagogies in the transmission of *omukuri* music in primary schools of Kazo district.

Much as there are many limitations in using indigenous pedagogies in transmitting *omukuri* music to primary school learners, some solutions have been put in place while others have been suggested as part of the findings of the study.

The researcher found that teachers and learners resorted to using bamboo stems and PVC plastic pipes since the original materials were no longer possible to get around. Using improvised materials to make *emikuri,* teachers transmit *omukuri* musical knowledge to learners through improvised melodies that range from simple to relatively hard, to harder, taking learners through various levels but at one-step-at-a-time. This level of creativity is crucial to enhancing the transmission of knowledge to learners, demonstrating that some music teachers are willing to move miles to make things happen.

The researcher found that indigenous education pedagogies and the transmission of *omukuri* musical knowledge do not have a place in the schools' timetables as was the case in most schools. This was mainly because the school administrators and the teachers are pressured into producing excellent end of year examinations for primary seven learners. This is why most administrators do not allocate time for music on their timetables since it is not an examinable subject at PLE level. That said, a few schools that have expressed some interest in music education allocate it just one hour a week during after main classes, which is insufficient for a meaningful transmission of *omukuri* musical knowledge to the learners. In the end, some teachers have opted to use the limited music time to complete the syllabus of other subjects to the detriment of *omukuri* music education in the schools. This calls for the need to accord music education due significant since its nature is a potent site of indigenous musical knowledge and culture, the theory and practice of which is important in keeping the learners aware of their own selves within their cultures and those of others.

An important research finding in this study was the importance of engaging knowledgeable musicians within the communities in the transmission of music

education since several teachers are not competent enough to teach certain musical knowledge and skills to learners. It was witness that even those knowledgeable community musicians were not trained in colleges, they orally embody musical experiences some of which are not even easy to locate in libraries if any. The opportunity of engaging with community music experts would be used as a template of recording data on paper and recording devices to enhance continuity, if such great music experts passed on. Thus, it is encouraged that schools continue to invest in community music experts as resource persons from whom knowledge can be attained and even retained in form of recording to future use.

The researcher found out that most teachers demanded for workshops, seminars, and other refresher courses on *omukuri* musical theory and practice so that they sharpen their competence as teachers. These opportunities would also enhance a sense of interaction as several music teachers come together to share knowledge and experiences. To this effect, the teachers suggested that the inter-school MDD festivals compulsory participation is fully implemented so that they are used as an avenue of interaction and exchange of indigenous pedagogies and knowledge. This would entail several workshops before the festivals so that teachers are oriented into what should be expected of them. Moreover, since such festivals entail the performance of indigenous musical classes, including, traditional dances, indigenous music instrumental compositions, as well as traditional musical solos, such an exposure through festivals would enhance the use of indigenous education systems and pedagogies in which *omukuri* occupies an important social-cultural ethos and thus, knowledge and practice, among other musical phenomena.

It was established that there is need for mobilizing all stakeholders and sensitizing them about the importance of using indigenous pedagogies in teaching and learning

music education. One of the important lenses that stakeholders would be educated upon is music education's role in understanding society and our own cultures a crucial attribute of maintaining a sense of identity in society. Additionally, since most indigenous instruments are made from indigenous trees, part of this mobilization would entail requesting stake holders to invest in planting bamboo trees as an economic avenue of income. With the availability of such trees from which instruments are made, a great burden would be eased of the administrators who have to deal with the scarcity of materials, only to end giving up on using indigenous education pedagogies in transmitting *omukuri* music in their schools.

5.4 Conclusion

The study focused on finding out how indigenous ways of life, and thinking about life might contribute to revitalization of a culture by creating settings in schools where learners can acquire knowledge and skills of a practice. The study has revealed a number of issues and basing on these issues, the researcher has made a number of conclusions as follows;

First of all, *omukuri* music is transmitted orally from one generation to another both in and outside the classroom. There are no reference textbooks, nor listening devices or song scripts where music *omukuri* music can be read or listened to. The music educators depend on the little knowledge got from their training and using experience from their communities to transmit omukuri music. The learners also use their family and community background to transmit *omukuri* music to their fellow learners. This might endanger knowledge and skill acquisition on the instrument in case of memorization and misinterpretation issues.

Also, there is minimal use of indigenous music education pedagogies. The researcher noted that very few indigenous pedagogies such as collaborative learning, social interaction, demonstration and guided participation as well as working in groups are rarely used in transmission of *omukuri* music.

Furthermore, the study revealed that *omukuri* music is insufficiently transmitted since it is not included on the schools' general timetable in almost all primary schools in Kazo district. It's only included as a co-curricular activity under generalization of other music activities. Concentration is rather put on the four examinable subjects of primary seven to the detriment of music education. Moreover, even though some schools have designated a few weekly hours to the practice of *omukuri* music, this time is not sufficient for any meaningful transmission and acquisition of knowledge.

It was also concluded that the negative attitude towards indigenous pedagogies and *omukuri* music among learners, teachers, and administrators impedes its transmission in primary schools of Kazo district. This is because indigenous music education is looked down upon as old-fashioned in comparison to popular music which is considered modern. Others look at *omukuri* music knowledge as irrelevant to the learner who will at the end of his or her PLE evaluation is not examined on his or her level of competence in music. As such, this negative attitude towards the use of indigenous education pedagogies and impacts the transmission of omukuri music.

The researcher further concluded that materials for making *omukuri* are acquired through improvisation, by borrowing, buying, or asking the learners to look for materials such as bamboo or PVC pipes from their neighborhoods. This is because

schools lacked instruments to accommodate all learners. Moreover, music as a subject is not given a budget, or if so, an insufficient one to be able to provide for the learners. Most of the government schools that the researcher worked with during her fieldwork are funded by the Ministry of Education, which does not provide enough funding to cater for school budgets. With poor funding therefore, music would not have a chance to a single vote of a coin, thereby burdening the use of indigenous education pedagogies and *omukuri* music transmission on the teachers and learners.

Even so, when the process of improvisation has taken its course and instruments constructed, most schools lacked storage space to safely keep them. As such, while a few schools took their creative venture a step ahead by making boxes in which to store instruments, others asked their learners to keep them by themselves. This entailed carrying the instruments with them whenever there is a music lesson, in the case of day scholar learners, or keeping instruments in their boxes, in the case of boarding school learners.

It goes without saying that while technological advancement has had its positive effects in society, it has also eroded the transmission of *omukuri* music education at the expense of modernity. Many schools have rather resorted to popular music and it's attending foreign instruments which tends to marginalize the indigenous musical practices which are looked at as traditional in the sense of being pre-modern. For some schools that have afforded some so-called modern technological enhancements, these have substituted acoustic instruments, and in doing so, robbed of the latter its sonic qualities that have historically played an important role in shaping the cultural identities of our Ugandan societies.

Lastly, the study revealed that for indigenous education pedagogies to be fully used in the transmission of omukuri music, there should be more involvement of stakeholders inform of moblisation senstisation and meetings. These should be focused on helping the community understand the importance of teaching the areas culture to the learners at an early age. This will bring in resource persons to equip teachers with the knowledge needed on the instrument.

5.5 Recommendations

Given the number of limitations to the transmission of *omukuri* music education, as raised in chapter four, several suggestions are in place. For example, there is need to allocate more time to the study of music education in general, and *omukuri* musical knowledge in particular. This will enhance the sufficient transfer and application of knowledge without the worry of having to rush through the material. Honestly, one or two hours a week are just not enough for music education, which has theory and practice. If music as a subject is thus allocated time on the general timetable of the schools, administrators and music teachers will take it more seriously to the advantage of the learners.

Invite communities to schools to help in creating awareness of indigenous education pedagogies and *omukuri* music. The stakeholders such as parents, administrators, teachers, community members and learners need to be sensitized on the values of music as a cultural enrichment so that when it comes to its study, everyone takes it seriously and to their enjoyment. As a follow-up, community music experts should be involved in such sensitizing efforts so that they share first-hand culture from which they have benefited identity-wise culturally.

Also, Promotion of friendly school exchange visits among learners and teachers who are knowledgeable and skilled. These visits should be encouraged amongst learners who play *omukuri* to enhance the acquisition of indigenous knowledge and skills. With such visits, learners should be encouraged and supported to continue working harder. For if they know that at the end of the day they will be recognized, they will work tirelessly. Yet in so doing, learners will be acquiring cultural competence. These exchange visit avenues can also enhance friendship formation and exchange of indigenous knowledge among learners, to their consequential advantage.

Another important suggestion is that a supervisory committee on curriculum implementation needs to be put in place to monitor the teaching and learning of music education in schools, and how the curriculum is being rolled out with spot checks to ensure the teaching of all content and subject material as streamlined within the curriculum. In the CAPE 1 curriculum, upper class learners are supposed to study about *omukuri* music; unfortunately, this is ignored at the expense of other subjects. This suggested committee needs to be present at all levels, for example, at sub-county, district, MOES, and NCDC levels to follow-up with the transmission of the material. With spot checks, teachers will be encouraged to work with focus, knowing that if they fall behind, the authorities would eventually catch up with them.

The Ministry of Education and Sports, NCDC, and the District Education Departments should always organize some continuous professional development programs (CPDs) for music educators in general, and *omukuri* music educators in particular. These should be in the form of seminars, refresher courses, and workshops aimed at enriching the teachers' music competences. These include,

learning the music theory and practice of indigenous musical instruments and their contexts of performance as historically applied.

Omukuri music is being threatened by inadequate bamboo materials, from where it can be made for better tonal production, plus lack of knowledge and skills, noted the researcher. Therefore, teachers need to visit the community to pick skills and knowledge about indigenous pedagogies and *omukuri* music. Also, music teachers need to become more creative to lend a hand at the popularizing of their teaching subject, this entails building creative strategizes with the guidance of their administrators, including the idea of planting bamboo trees around schools, from which instrument materials can be collected. Teachers need to go to the community to source for knowledge and skills then bring them to the school community for easy transmission with indigenous education pedagogies.

Lastly, the Ministry of Education should consider integration of technology to bridge the gap of competence among teachers and community members in transmitting knowledge, especially where traditional expertise is lacking. The Ministry of Education should provide enough funding to cater for the purchase of instructional materials such as text books, reference books, instruments, as well as listening materials like CDs, or DVD players on which *omukuri* recorded music can be played back for the learners.

5.6 Recommendations for further study

The study mostly focused on indigenous pedagogies and how they favor the transmission of *omukuri* music in primary schools. However, there are other areas that can be used to transmit *omukuri* music in schools, amongst is television because many youth like watching television and listening to radios. It's recommended that a study should be conducted on how television might endanger

the transmission of *omukuri* music in primary schools of Kazo district. Also, a study should be conducted on how radios might endanger the transmission of omukuri music in Kazo district. The researcher also recommends that more studies should be conducted on; the impact of popular culture in the transmission of omukuri music in primary schools of Kazo district. And the state of continuity and change in the theory, methods, and history of *omukuri* musical knowledge should be undertaken to provide the Ministry of Education, and the NCDC the necessary material to draw upon when refining the school syllabi to supplement what has been done.

REFERENCES

Akpan, V. I., Igwe, U. A., Mpamah, I. B. I., & Okoro, C. O. (2020). Social constructivism: implications on teaching and learning. *British Journal of Education*, *8*(8), 49-56.

Akuno, E. A (2009). Music Education: Policy development and advocacy in East Africa. International Music Council Conference proceedings, 2009, Paris, France. 1-21.

Amin, M.E (2005): Social Science Research: Conception Methodology and Analysis. Makerere University, Kampala.

Asaasira, A. D. (2010). Pearl of Africa music (PAM) awards: Political construction of popular music in Uganda [Unpublished Master's Thesis]. Makerere University.

Bastaninezhad, A. (2012). Root tone: A holistic approach to tone pedagogy of western classical flute. *Australian Journal of Music Education*, (2), 33-44.

Bennett, A., & Richard A. P., (ed.). (2004). Music Scenes: Local, Translocal, and virtual. Vanderbilt University Press.

Biermann, S., & Townsend-Cross, M. (2008). Indigenous pedagogy as a force for change. *The Australian Journal of Indigenous Education*, *37*(S1), 146-154.

Borthwick, S. J., & Davidson, J. W. (2002). Developing a child's identity as a musician: A family 'script'perspective. *Musical identities*, 60-78.

Bravo, P., González, I., & Cid, C. (2018, October). A Proposal for Supporting Learning Flute at Primary School. In *Proceedings* (Vol. 2, No. 19, p. 1226). MDPI.

Brunaski, D.M (2009). Counselling with the Aboriginal street youth: An Aboriginalising narrative inquiry (Masters' thesis: University of British Columbia)

Bruner, J. (1966). Toward a theory of instruction. New York, NY: W. W. Norton.

Bruner, J. S. (1996). The culture of education. Cambridge, MA: Harvard University Press

Corntassel, J. (2012). Re-envisioning resurgence: Indigenous pathways to decolonization and sustainable self-determination.

Cimardi, L. (2019) Uganda: Modern and Contemporary Performance Practice. The SAGE International Encyclopedia of Music and Culture

Cohen, L., Manion, L. and Morrison, K. (2000) *Research Methods in Education*. 5th Edition, Routledge Falmer, London.http:// dx.doi.org/10.4324/ 9780203224342

Connelly, L. M. (2014). Ethical considerations in research studies. *Medsurg nursing*, *23*(1), 54-56.

Corney, L. (2008). Teaching and learning within the cross-cultural transmission of West-African music in Australian community settings.

Corntassel, J. (2012). Re-envisioning resurgence: Indigenous pathways to decolonization and sustainable self-determination.

Creech, A. (2012). Interpersonal behavior in one-to-one instrumental lessons: An observational analysis. *British Journal of Music Education, 29*(3), 387-407.

Creech, A., & Gaunt, H. (2012). The changing face of individual instrumental tuition: Value, purpose, and potential.

Creech, A., & Hallam, S. (2011). Learning a musical instrument: The influence of interpersonal interaction on outcomes for school-aged pupils. *Psychology of Music*, *39*(1), 102-122.

Creswell, J.W (2012) Educational Research: Planning, Conducting and Evaluating Quantitative and Qualitative Research (4th ed. P.A. Smith,C. Robbs and Buchholtz.edz)

Creswell, W, J. (2017). Research Design: Qualitative, Quantitative, and Mixed Methods Approaches. *Journal of social and administrative science. Vol. 4 p.206-208.*

Drywater-Whitekiller, V. (2006). What the society can't give me: Perception of Native American Elders Teaching Native Tradition. *The Journal of Baccolaureate Social Work*, 12 (1).

Ekadu-Ereu, P. (2019). Karimojong indigenous education and the effect of the non-formal education curriculum and contemporary forces of change. In *Music Education in Africa* (pp. 216-229). Routledge.

Ekadu-Ereu, P. (2012). *Preservation and promotion of indigenous Music in Uganda: A challenge for Tertiary Education Institutions* (Doctoral dissertation, Kenyatta University).

Farombi, J. G. (1998). Resources and resource utilization in normadic education.

Ferdian, R., Putra, A. D., & Yuda, F. (2019). Preparation of learning materials for basic flute instrument based on locality and ABRSM curriculum. In *1st International Conference on Lifelong Learning and Education for Sustainability (ICLLES 2019)* (pp. 145-150). Atlantis Press.on.

Fleming, J., & Zegwaard, K. E. (2018). Methodologies, methods and ethical considerations for conducting research in work-integrated

learning. *International Journal of Work-Integrated Learning*, *19*(3), 205-213.

Freire, P. (1970). Pedagogy of the oppressed, University of Texas

Gay, G. (2010). Acting on beliefs in teacher education for cultural diversity. *Journal of teacher education*, *61*(1-2), 143-152.

Gazemba, H. (2016). Traditional music in Uganda: Retrieved online Africa magazine

Hasikou, A. (2020). New Approaches to Individual Instrumental Tuition in Music Education. *Athens Journal of Education*, *7*(2), 193-202.

Imenda, S. (2014). Is there a conceptual difference between theoretical and conceptual frameworks? *Journal of social sciences*, *38*(2), 185-195.

Isabirye, J. (2024). Community musicking and musical cognition among *adungu* music communities of the Acholi people from Awach, Gulu district, Northern Uganda. *Research Studies in Music Education*, 1321103X241261564.

Isabirye, J. (2022). Reclaiming indigenous epistemes: Entenga Drums Revival at Kyambogo University. In Christopher. B. Knaus, T. Mino, & J. Seroto (Eds.), *Decolonising African Higher Education: Practitioner Perspectives from Across the Continent*. Routledge.

Isabirye, J. (2021c). Revitalization of the *Bigwala* gourd trumpet heritage of the Basoga people of Uganda. In E. Falk & S.-Y. Park (Eds.), *Traditional musical instruments: Sharing experiences from the field* (pp. 91–102).

Isabirye, J. (2021b). Can indigenous music learning processes inform contemporary schooling? *International Journal of Music Education*, 39(2), 151-166.

Isabirye, J. (2021a). Indigenous music learning in contemporary contexts: Nurturing learner identity, agency, and passion. *Research Studies in Music Education*, *43*(2), 239-258.

Isabirye, J. (2020). *Namadu* Drum Music and Dance as Mediation of Healing Rituals among the Bagwere People of Uganda. *Muziki, Journal of the Musical Arts in Africa.* 17 (1), 46-71. Routledge.

Isabirye, J. (2019b). *Sustainability of the Bigwala Musical Heritage of Busoga Kingdom, in Uganda*. [Master of Arts in Music] Kyambogo University.

Isabirye, J. (2019a). Nurturing identity, agency, and joy-filled passion through revitalizing indigenous music education practices: Learning in and from a cultural revival project in Busoga, Uganda. (Publication No. 13807585) [Doctoral dissertation, Oakland University]. ProQuest Dissertations Publishing.

Iyeh, M. A., & Onuche, G. (2015). Reinvigorating the indigenous flute in African dance performance. *EJOTMAS: Ekpoma Journal of Theatre and Media Arts*, *5*(1-2).

John Storey, (2003). Cultural Theory and Popular Culture. 5th edition University of Sunderland. Pearson Longman.

John.M. (2020) Traditional Music Instrumental. Article by Fortune of Africa

Jozsef .C. (2004) Kodaly method and its influence on teaching wind instruments in Hungary. Midwest clinic , Chicago- Illinois U.S.A.

Kamuntu, K. J. (2002). The state of music education in Ugandan schools: Selected schools in Kampala and Mpigi districts. *Unpublished MMus thesis, Makerere University*.

Karugire, S. (1971) A history of the kingdom of Ankole in western Uganda to 1896, Oxford University Press

Khabi. M. (2020) The teaching of music in South Africa.

Kigozi, B. (2008). An evaluation of music education on elementary schools in Buganda: a way forward (Doctoral dissertation, University of Pretoria).

Kilic, I. (2012). The problems of music teachers in primary education schools in Turkey and solution offers. *Procedia-Social and Behavioral Sciences*, *51*, 209-215.

Kothari C.R (2004). Research Methodology: Methods and new techniques, 2nd edition. New Delhi: New Age Int .(P) LTD

Le, X. (2020). The origins of multicultural music education in Chinese secondary schools' general music classes, International Society for Music Education 34th World Conference on Music Education At: HELSINKI. University of Arizona

Liu, C. H., & Matthews, R. (2005). Vygotsky's Philosophy: Constructivism and Its Criticisms Examined. *International education journal*, *6*(3), 386-399.

Lugumba, S. M. E., & Ssekamwa, J. C. (2002). A History of Education in East Africa. Kampala.

Makwa, D. D. (2016). *Collaborative archiving of music and dance: framework for a more-inclusive postcolonial archive among contemporary Bagisu, Uganda* (Doctoral dissertation, Stellenbosch: Stellenbosch University).

Makwa, D. D. (2015). This is the Life We Have': Music and Displacement among the Bududa Landslide Survivors in Kiryandongo Refugee Camp, Northwestern Uganda. *African Musics in Contexts: Institutions, Culture, Identity. Kampala: Fountain Publishers*, 285-316.

Mason, J. (1996). Qualitative research. London England: Sage

MCLeod, Saul.A (2019). Bruner –learning Theory in education. www. Simply psychology.org/bruner.html.

Merriam, P. A. (1964). *The Anthropology of Music*. Northwestern University Press, California

Merriam, S.B (2009), Qualitative Research: a guide to design and implementation. San Francisco.josiey. bass

Miranda Nieto, A. (2016). Continuity, change and the circulation of social practices. *The Occasional Papers, Institute for Culture and Society (TOPICS)*, 1-20.

Mochere, J. (2014). Music instructional methods and their impact on curriculum: Case of selected secondary schools in Nairobi County (Kenya)(unpublished)

Mouton, J. (2001). *How to succeed in your master's and doctoral studies: A South African guide and resource book*. Van Schaik.er's thesis, Kenyatta University, Nairobi, Kenya).

Murphy, R., & Fautley, M. (2015). Music education in Africa. *British Journal of Music Education*, *32*(3), 243-245.

Myasar, Q. (2019). Participant Observation as Research Methodology: Assessing the Validity of Qualitative Observational Data as a Research Tool.

Nambirige, C. (2019). Evaluation of music education in selected primary teachers colleges in the central region of Uganda (Doctoral dissertation, Kyambogo University (Unpublished work).

Nordlof, J. (2014). Vygotsky, Scaffolding, and the Role of Theory in Writing Center Work. *The Writing Center Journal*, *34*(1), 45–64. http://www.jstor.org/stable/43444147

Ntambirwa, R. (2003). The impact of cultural troupes in Kampala district in the change and continuity of ekitaguriro music and dance. Dissertation, Makerere University

O'Connor, T. (2005) Qualitative Social Science Research Methodology. North Carolina Wesleyan College.

Obeng, P., & Osei-Senyah, E. (2018). The challenges of Music teaching and learning in primary schools in Offinso South Municipality. *Journal of Education and Practice*, 45-49.

O'Leary, M. (1986). Teaching the flute to young children using an approach based on the music educational principles of Zoltán Kodály (Doctoral dissertation, University of Melbourne).

O'reilly, K. (2012). Ethnographic methods. Routledge.

Palys, T. (2008). Purposive sampling in LM given (ed.). The sage encyclopedia of qualitative research methods (vol.2). Sage: Los Angeles, pp697-8

Paul. van. T, (1966). The music of Ankole. Journal Article Vol.4, No.1. Published by International Library of African Music.

Prasertcharoensuka. T, Somprachb. K, Ngang, T (2015). Influence of Teacher Competency Factors and Students' Life Skills on Learning Achievement. 5th World Conference on Learning, Teaching and Educational Leadership, WCLTA 2014

Rogoff, B. (1990). Apprenticeship in thinking: Cognitive development in social context. Oxford university press.

Rogoff, B. (2003). The Cultural Nature of Human Development. New York, NY: Oxford University Press.

Rubin, H.J. and Rubin, I.S. (1995). Qualitative Interviewing: The Art of Hearing Data. 2nd Edition, Sage Publications, London.

Scott, Revees, Jenifer. (2013). Ethnography in Qualitative Research.

Shaner, P., & Donmoyer, R. (2022). Digital Education Research: Advantages, Disadvantages, and Video Illustrations. *LEARNing Landscapes*, *15*(1), 337-348.

Shikalepo E.E. (2020). Defining a Conceptual framework in educational research.

Svincki, M.D. (2020). A Guide on Conceptual Frameworks for Research in Engineering, Rigorous Research in Engineering Education.

Talabi, F. O., Ogundeji, B. K., & Okioya, S. (2015). An X-ray of Upe (African Flute) in African communication system. *International Journal of Communication Research*, *5*(3), 191.

Tety, J, L (2016). Role of instructional materials in academic performance in community secondary schools in Rombo District, Tanzania, Dissertation. University of Tanzania.

Teffera Timkehet, (2020). Flutes, Alomaru, Biringi, Ebune,Ekinimba

Teffera Timkehet, (2020). The Royal flute Endere of Uganda.

Toflavly, T (2020). Continuity and change in the relationship between popular music, culture,

Turino, T (2018). Music as social life: The politics of participation. Chicago, Chicago University Press.

Turocy, P. S. (2016). The impact of instructor expertise and competency on student learning and strategies for improvement. *Athletic Training Education Journal*, *11*(3), 158-160.

Vygotsky, L.S. (1978). Mind in Society: The Development of higher psychological Processes. Cambridge, M.A: Harvard University Press.

Wabyona, M. (2021). *Trends in Music Teacher Preparation in Uganda from 1950–2020: An Historical Study* (Doctoral dissertation).

Wenger .E. (1998) .Communities of Practice: Learning, Meaning and Identity. Cambridge University Press.

Wiggins, J. (2005). Review of Learning Together: Practice, Pleasure, and Identity in a Taiko Drumming World, by K. A. Powell. Bulletin of the Council for Research in Music Education, *164*, 89–92. http://www.jstor.org/stable/40319263

Wiggins, J. (2011). When the music is theirs: Scaffolding young songwriters. *A cultural psychology for music education*, 83-113.New York. NY Oxford University Press

Wiggins, J. (2015). Teaching for musical understanding (3rd ed.). Oxford University Press.

Wiggins, J. (2016). Teaching music with a social constructivist vision of learning. *Teaching general music: Approaches, issues, and viewpoints*, 49-72.

William, N. (2011).,Research Methods; the Basics. London: Routledge

Zhang, X. (2019). Research on the problems and solutions of current music education in higher vocational colleges. In *2018 8th International*

Conference on Education and Management (ICEM 2018) (pp. 525-529). Atlantis Press.

APPENDICES

Appendix 1: Interview guide for learners

Name of school……

Date …….

1. Can you please explain to me how you play *omukuri*, where and when?

……

……

……

……....

2. Can you please explain to me what you study about the *omukuri* in class?

   ……

   ……

   ……

3. What is the role of *omukuri* in your primary school?

   ……

   ……

   What challenges do you meet as a learner in the study of *omukuri* music culture in class?

   ……

   ……

   How can the study of *(omukuri* be improved in your school?

   ……

   ……

Appendix 2: Interview guide for music teachers

Name of school……..

Date ……..

1. Is *omukuri* one of the instruments taught in this school?

   ……

   ……

   Explain to me what you teach about the *omukuri* in your school in general and your class in particular.

   ……

   ……

   What methodological pedagogies do you employ when delivering the content on *omukuri* in your class?

   ……

   ……

   What do you understand as the role and significance of *omukuri* in both in and outside class school activities?

   ……

   ……

   What challenges do you encounter when teaching about the theory and and practice of *omukuri* in your school?

   ……

   ……

   Can you suggest any possible measures or solutions that can be taken to ensure the effective teaching of *omukuri* in your school?

   ……

   ……

Appendix 3: Interview guide for head teachers

Name of School……..

Date ……..

1. Briefly introduce yourself.

2. Does your curriculum provide for opportunities of *omukuri* music education in your school? If so, when are such learning opportunities conducted?

……

……

3. Explain the role that *omukuri* music education plays in both in and outside class activities?

……

……

……

……

4. What challenges do your teachers and learners face in the process of teaching and learning about *omukuri* in your school?

……

……

……

……

4. What strategies are in place for you to overcome some of the challenges mentioned above to enhance an effective teaching and learning experience in this school?

……

……

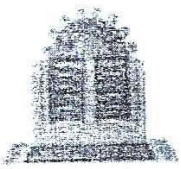
Appendix 4: Observation guide

Name of school/ village……..

Name of activity……..

Areas to observe	What to observe
The teaching/ learning process	• Content about the *aflute(omukuri)* • The teaching/ learning methods used to deliver the *omukuri* music content • Learner participation and the practicability on *omukuri* music activities • Display of teachers skill and knowledge on the instrument • How conducive the learning environment is to enable the learning of *omukuri* music knowledge
Use of the instrument	Frequency of using *omukuri* instrument outside class activities Where, when and how it's being used in the school community
Participation and engagement	Participation of learners in school activities with *omukuri* How teachers are promoting the *omukuri* music knowledge in the school community Follow up done by teacher on their pupils to ensure the effective use of *omukuri.*

Appendix 5: Introductory Letter



KYAMBOGO UNIVERSITY

Tel: 041 [illegible] Fax: 041 [illegible]
Department of Music, Dance and Drama

3rd April, 2023

The DEO /Headteacher/Community & Cultural Leaders

Dear Sir/Madam,

RE: INTRODUCTION OF MASTERS OF ARTS IN MUSIC EDUCATION RESEARCH STUDENT FROM KYAMBOGO UNIVERSITY

NTAMBIRWE ROLLINE

This is to introduce the bearer Mr Mr/Ms Rol [illegible] who is required to undertake a Research on the [illegible] areas of study

The purpose of this letter is to [illegible] the necessary data for the research report from your office, school/ area of operation

The University will be grateful for any assistance to the student.

Yours faithfully,

Dr. KENNETH BAMUTURAKI
HEAD OF DEPARTMENT